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DIMITRI MITROPOULOS

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of the
Minneapolis Symphony Orchestra

HANDS ACROSS THE MICROPHONE.

Walter Damrosch greets Viscount Hidemaro Konoye, his guest on the February 19 Music Appreciation Hour of NBC. The Viscount was presented as guest conductor of the NBC Symphony Orchestra early on the morning of February 16. The program was broadcast not only to this country but short-waved to Japan via the Japanese Broadcasting Company.

DUSOLINA GIANNINI

will take the soprano part in the world premiere of her brother Vittorio Giannini's Requiem, to be performed on May 26 by the Vienna Philharmonic Orchestra. The Requiem is in memory of the composer's mother. This summer Miss Giannini appears at the Vienna Opera, Berlin Staatsoper and in Zurich. She is to make her first sound film in Vienna with Tobis-Europa, Austrian film company. The picture is tentatively called The Gray Sister. Because of this contract Miss Giannini is obliged to forego her season at Salzburg.

GLADYS SWARTHOUT and FRANK CHAPMAN

rehearsing for their series of broadcasts on Wednesday evenings, sponsored by the ice industry.

GARI SHELTON,

who was obliged to postpone his piano recital scheduled for Town Hall on February 20, will play the same program on March 19. Tickets for the original date will be accepted, it is announced.

FELIX ROBERT MENDELSSOHN,

cellist, with three pupils from his children's classes. They are Jutta Zacharias, age twelve years; Steffen Zacharias, ten, and Walter Simon, eleven. (Photo by Ruth Jacobi-Roth.)

GINA CIGNA

as Isabeau, in the opera by Mascagni, one of her roles at La Scala in Milan. The soprano, who recently sailed from New York, made her Metropolitan Opera debut this season, appearing as Norma, Gioconda, Aida and Leonora in Trovatore. (Photo by S. A. Mario Crimella.)

DAVID MANNES,

conductor of the concerts at the Metropolitan Museum of Art, New York, presiding over his orchestra at the program of January 15. (Photo by Victor De Palma.)

KEITH FALKNER,

British baritone, has completed his first motion picture, made for Warner Bros. in England, called Mayfair Melody, in which the singer takes the leading role. The preview was scheduled for March 2 in London and the film probably will be shown in New York shortly after Mr. Falkner's arrival here, March 22, on the SS. Queen Mary.

THE LOEWENGUTH STRING QUARTET,

of Paris, appear for the first time in this country at Town Hall, New York, March 20. The program for this concert includes quartets by Mozart, Beethoven and Debussy.

(See Inside Back Cover for Additional News Pictures)

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MUSICAL COURIER

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Boston Orchestra Presents Berg and Shaporin Scores

Posthumous Violin Concerto of Former Composer Heard with Louis Krasner as Soloist—Choral Forces Assist in Symphony by Contemporary Russian

By MOSES SMITH

BOSTON.—The present musical season hereabouts, symphonic and otherwise, has not produced an abundance of novel works, but during the last fortnight the tree of novelty has blossomed more copiously. The most significant new works have been the C minor symphony for chorus and orchestra of Yuri Shaporin, the Soviet composer, and the Alban Berg violin concerto. Both compositions received their first American performances at the concerts of the Boston Symphony Orchestra, the former under Richard Burgin, assistant conductor, on February 26 and 27, the latter, with Louis Krasner as soloist, under Serge Koussevitzky on March 5 and 6.

The Berg concerto is one of the outstanding works of our time. It had an unusual origin, details of which are worth summarizing because they are in a measure part and parcel of the music.

Mr. Krasner, who received much of his training in Boston and has resided here intermittently, prevailed, after some urging, on Berg to write a violin concerto for him. The composer mulled the problems attendant upon the composition during the winter and spring of 1935 without progressing far. Late in the spring he was shocked by the death of Manon Gropius, daughter of Mahler's widow, after a period of terrible suffering which the girl had borne with almost angelic fortitude.

WRITTEN IN MEMORIAM

This circumstance was, to a man of Berg's deep feeling, a spur to action. He immersed himself in the composition of the violin concerto, now conceived as a requiem for Manon Gropius, and worked with a speed and intensity that he had never previously shown. It took something like six weeks for the whole work to emerge. That Berg himself died a few brief months later and that the Requiem which he had written for another consequently became his own was a parallel to the case of Mozart that was soon seized upon by commentators.

Nor has it escaped attention that the program of the concerto is similar to the Death and the Maiden idea that Schubert employed in his song and quartet movement. The key to the program is indicated on the title page which bears the dedication "To the Memory of an Angel." The "part" of the Maiden is played by the violin, to which is assigned some of the most extraordinary music—in the form of cadenza-like passages, fiorature and generally rhapsodic lyricism—that a violinist has ever been called upon to play. This unusual procedure is used now to portray the lightness and purity of the Maiden's character, now to depict her agony in the face of Death.

A MOVING PROGRAM

The concerto, which was first played at the Barcelona Festival of the I. S. C. M. last spring and twice in London as well as in Vienna and Paris since then, each time with Krasner as soloist, is in two parts, with a brief pause between. Each part is in turn subdivided into two connected sections. The opening *andante* leads to a *scherzo* in which the delightful girl's happier moments are recalled. The first half of the second movement introduces Death in a remarkable motive and details the struggle between Death and the Maiden, leading to a catastrophic climax. The music subsides and, at the *andante*, there emerges, a chorale, Es ist genug, which Bach used for his cantata, O Ewigkeit, du Donnerwort, first with Bach's own harmony and subsequently with Berg's variations. The climax is reached in remarkable fashion after the upper strings have successively, one by one or in small groups, joined the solo violin in unison in singing the Maiden's elegy. In the same way they gradually desert the ensemble, leaving the soloist alone. The quiet ending, with the solo instrument perched on the altitudes of the very high G, indicates that the Maiden's spirit is in repose in heavenly surroundings.

TWELVE-TONE SCORE

Since Berg was of the Schönberg school of composers in the twelve-tone system, the composition is based on a principal twelve-tone series, which is ingeniously constructed. Its outline follows the course of a minor, a diminished and a major triad and ends with the first half of the whole-tone scale. Thus, although the composer is a good Schönbergian, the score contains many "tonal" elements, which have already deceived some critics as to Berg's intention. The main "theme" of the *allegretto-scherzo* has the appearance of a Viennese waltz and in the same section there is introduced a Carinthian folk-tune, later recalled at the end with exquisite sensibility. And since the first four notes of the chorale are the beginning of the whole-tone scale already alluded to, and the Bachian harmony is fairly chromatic, the chorale fits quite naturally into the scheme.

Disregarding analysis, the concerto is a beautiful work, though it may offer considerable difficulties at first hearing. It is saved, in the latter regard, by its story, without which it is inconceivable. The story is perhaps conventional, but it is deeply felt all the same by the composer and, in turn, by

(*Continued on page* 12)

Paris Welcomes New Works But Few Are Masterpieces

French Capital Diligent in Search of Novelty—Hungarian Quartet Gives Excellent Performances—Infante Conducts for Spanish Dancer

By IRVING SCHWERKÉ

PARIS.—Albert Roussel's concertino for cello and orchestra was presented by the Poulet-Siohan Orchestra, Robert Siohan conducting. Cellist Pierre Fournier read the solo score with his wonted finish, but the orchestral part—well, the less said the better. The concertino is not long, and comprises an expressive *adagio* with an *allegro* on each side of it.

Adages, sixteen short poems by André de Richaud, musicalized for vocal quartet and orchestra by Darius Milhaud, suffered in the same way as the Roussel, and ought to be heard again. Raïmi, for soprano, chorus, and orchestra, by Béclard d'Harcourt—the work has to do with Peruvian folk-lore—is uninteresting and monotonous. The vocal soloists of the occasion were Mmes. Mahé, Schenneberg, MM. Cuenod and Froumenty.

FROM BLAME TO PRAISE

Florent Schmitt's Oriane la sans égale, for tenor (G. Cathelat), chorus, and orchestra was given by the Philharmonic Orchestra, under Charles Münch. Composed in 1934, the work was inspired by a poem by Claude Sèran. The action—for the piece really is a ballet—takes place in the Avignon region late in the sixteenth century. Particularly important features of the score are the vocal and choral numbers. The outcome of the reading was the establishment of a deep impression and the outburst of thunderous applause.

DANUBE, BUT NOT AT ALL BLUE

In 1897, on board one of the little steamers plying between Vienna and Budapest, a gypsy orchestra — five players — improvised for the enjoyment of the voyagers. Five years later, one of these latter, Maurice Emmanuel, now known through the tonal world for his monumental History of Musical Language, recalled the incident with such vivid pleasure, he sat down and transcribed his impressions to the lines and spaces; and this is the colorful Zingaresca which the Lamoureux Orchestra, conducted by Eugene Bigot, played so successfully the other afternoon.

MORE AND MORE OF IT

The Société Nationale sponsored the first hearings of a prolix string quartet by Paul Pierné (Pascal); ineffectual lyrics by Baston Couat, André Pascal), and Jean Douel (Mlle. Chabry, Mlle, de Mayo); a highly imaginative and plastic Suite lyrique for two pianos by René Leibowitz (Vines, Elosegui); a beautifully emotional Fantaisie for quartet and piano by Jean Langlais (the author, Mmes. Ortmans-Bach, Jeanne, Combrisson, Thibout).

By way of enlivening its Paris debut, The New Hungarian Quartet (Sandor Vegh, Laszlo Halmos, Denes Koromzay, Vilmos Palotai) gave two first auditions: a cerebral Third Quartet by Jerzy Fitelberg, and a local-color string quartet by Milhail Jora. In Bartok's fifth quartet, the Hungarian group (they played under the Triton) gave further proof of fine ensemble and poetic unity. Appearing two days later under the auspices of La Spirale, they did the premiere of Laszlo Lajtha's remarkable five studies for string quartet, the second hearing of Tibor Harsanyi's masterly second quartet, and the first Paris performances of adagio and fugue in C minor by Mozart and quartet (1934) by André Jolivet.

At its first Tuesday Musicale in its new quarters, La Revue Musicale brought to notice trio, for violin, cello, and piano by L. Skerjanc of Jugoslavia, played by MM. Brunschwig, Huvelin, and the author; (the first movement is by far the more interesting), and third quartet by the Belgian composer Jean Absil, a lyrical, solidly constructed composition interpreted by the Gertler Quartet.

ARS MUSICA

This society, directed by M. Bagot, gave the first performance here of Monteverdi's Couronnement de Poppée, in the original version, and Milhaud's Cantate Pour Louer le Seigneur. An exquisite number was Harpsichord Concerto by Paisiello, played with rare taste and refinement by Corradina Mola from Italy.

BETWEEN NEW OPUSES

Other experiences were Zaslawsky conducting the Paris Symphony Orchestra in old favorites and assisted by Mme. Malnory-Marseillac, soprano soloist, in numbers by Bach and Fauré; Manuel Infante, conducting the same organization, and assisted by Spanish danseuse Laura de Santelmo; Rosenblit, young violinist, showing considerable promise with Narcisso Figueroa at the piano; Spanish dance recitals by Antonia Velez and Adelita; a touching choral concert by Les Petits Chanteurs á la Croix de Bois; hilarious entertainment by the jazz singers Les Comedian-Harmonists.

Rachmaninoff Concerto In Stockholm Premiere

Royal Family Attends Kreisler Charity Recital

By BENGT PLEIJEL

STOCKHOLM.—The sensation thus far this season was the superb Berlin Philharmonic Orchestra. We are justly proud of our own Concert Society Orchestra, but they bow in admiration to the Berlin visitors.

Under the direction of Eugen Jochum, the orchestra gave us Beethoven's Eroica, Sibelius' Saga, (done with shimmering beauty in the strings), the Leonora No. 3, Strauss' Don Juan, and Wagner excerpts.

Fritz Kreisler gave a single concert here at the Royal Opera, for the benefit of needy Swedish musicians, at which he played the Beethoven and Mendelssohn concertos, accompanied by the Opera and Concert Society Orchestras. Prominent in the crowded house were the Royal Family and the diplomatic corps.

Rachmaninoff's impressive fourth piano concerto had its Stockholm premiere recently, flanked by the charming ballet suite from Castor and Pollux by Rameau, and Brahms' Fourth Symphony. The difficult solo part was delivered effectively by Stina Sundell.

Emanuel Feuermann interpreted Dvorak's Cello Concerto with intensity and finish, at the Concert Society. Bruckner's fourth symphony received fine presentation at the hands of Adolf Wiklund.

SYMPHONIC SEASON OPENS

The first symphony concert of 1937 was directed by Inghelbrecht, of Paris. He gave an interesting all-French program: La Mer (Debussy); Symphonic Variations (Franck) with the brilliant pianist Sven Brandel; Penelope (Fauré); Creation du Monde (Milhaud); and the parodic polonaise from Le Roi Malgré Lui (Chabrier). Ingelbrecht proved to be a high-spirited leader, particularly in La Mer, which, under his hands, was given enchanting and visionary glamor.

The next concert, lead by Nils Grevillius, a clever rhythm-beater but no deeper personality, was devoted to the superficial instrumentalist of today. Hugo Alfven's third symphony, a magnificent work as to tonal beauty—the second movement contains some of the best that Swedish music has to give—was followed by Respighi's Concerto a cinque instrumenti, a work which has nothing to tell a modern listener. It was, however, well suited to Tod und Verklärung (Strauss) a composition already *passé*.

Brussels Laurels Won By Parisian Leader

Success for Wolff—A World Premiere — Feuermann Plays

By SIDNEY VANTYN

BRUSSELS.—Albert Wolff, conductor of the Paris Pasdeloup Orchestra, scored success with the National Orchestra (Philharmonic concert). Wolff's reading of Concerto Grosso by Corelli, Iberia (Debussy) and generous portions of Ariane et Barbe-Bleue (Dukas), resulted in ovations.

De Bourgignon's tone-poem, Oiseaux de Nuit, had its world premiere. It describes a night war raid on a peaceful town. The composer resists the temptation to employ noisy "realistic" effects, and yet succeeds admirably in creating the desired impression. The success of Oiseaux de Nuit (at the fourth Philharmonic Orchestra concert) was well merited.

Already in the initial bars of the Bach G major sonata (No. 3) Emil Feuermann impressed us with his first-class cello playing. Brahms' sonata in F deepened our admiration. Feuermann masters his instrument completely. Arpeggione sonata (Schubert) and Italian Suite (Stravinsky) concluded a memorable evening.

NEW ADDRESS

The Offices of the Musical Courier Are Now Located on the Seventh Floor of 119 W. 57th St., New York City, a Few Doors West of Our Former Location.

Drive for Sustaining Fund Begun By National Symphony Orchestra

Kindler Presents Jacqueline Salomons as Soloist—Heifetz, Rethberg and Pinza Among Feted Recitalists—Coolidge Chamber Music Programs Given

WASHINGTON.—A campaign to meet the sustaining fund requirements of Washington's National Symphony Orchestra for the 1937-38 season was launched on March 10. Over an eight-day period following the opening date a volunteer staff of more than 750 workers will direct efforts to reach a $110,000 goal.

Announcing the campaign, Corcoran Thom, president of the association, said the amount of the goal will be needed to "carry out the orchestra's contemplated program for next year without increasing the present prices of concert tickets." He named Mrs. Walter Bruce Howe general chairman of the drive and Harold A. Brooks, vice chairman.

While the appeal for subscriptions will be directed largely to Washingtonians, it will have a nation-wide hearing because of the widespread interest in a symphony orchestra in the nation's capital. The association has among its subscribers, patrons living in nearly every section of the country.

Discussing the rapid growth of the National Symphony Orchestra which was founded in Washington by Hans Kindler, its conductor, five years ago Mr. Thom said: "To provide for its first limited season of concerts ninety-nine persons contributed to the National Symphony Sustaining Fund. That was in 1931. Last year, 1936, more than 1800 contributions were secured—this fact in itself being a remarkable tribute to Dr. Hans Kindler and the orchestra."

Mr. Thom said that to enable the average Washingtonian to enjoy fine music, ticket prices must be scaled so low that it is possible for the orchestra to earn only about forty per cent of its needed budget. He pointed out that although several of America's major symphonies enjoy endowments of from one to three million dollars, all of them raise sustaining funds, similar to that which the National Symphony Orchestra raises.

SALOMONS IS SOLOIST

On February 28 the National Symphony Orchestra, under Dr. Kindler, presented Jacqueline Salomons, violinist, and a program of French music. First heard was the overture to Gwendoline (Chabrier), after which Miss Salomons offered the Poème by Chausson, exquisitely performed, no detail being neglected. The artist displayed an unusual amount of poesy combined with youthful maturity. Later in the program, when she played Tzigane by Ravel, Miss Salomon's technic and temperament lived up to the severest demands. Dr. Kindler, an artist at program making, balanced the concert with a charming reading of the L' Apprenti-Sorcier (Dukas), in which he gave a vivid picture. The concert closed with excerpts from the incidental music to L' Arlésienne by Bizet, which proved so attractive that Dr. Kindler offered Tempi di Fandango, as an encore.

HEIFETZ CONQUERS

On February 21 Dorothy Hodgkin Dorsey presented Jascha Heifetz in Constitution Hall. In discussing this concert one can only think in terms of superlatives. Included in the program was a suite by Vivaldi-Busch, sonata (No. 7) of Beethoven, the concerto by Glazounoff and a group of modern. The latter group, in itself not particularly interesting, was enhanced by the artist's excellent playing, and many encores completed the afternoon. Emanuel Bay gave superb accompaniment.

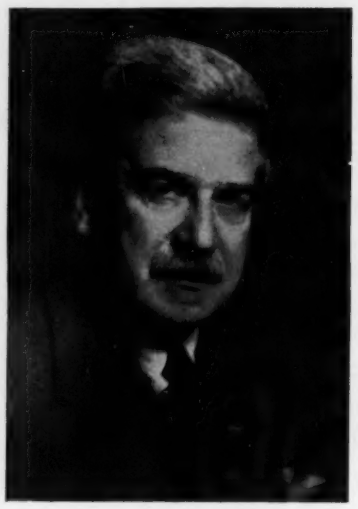
RETHBERG AND PINZA APPLAUDED

One of the most musically artistic programs of the season was heard in Constitution Hall on March 2, when Mrs. Dorsey presented Elisabeth Rethberg, soprano, and Ezio Pinza, basso, in a joint recital. Mr. Pinza began with the Qui sdegno non s'accende (Magic Flute) by Mozart and continued this group with selections of the seventeenth century period. Throughout, his rich, resonant voice, always in perfect intonation reflected excellent control, an exquisite sense of nuance and superb musicianship. Madame Rethberg offered a varied group of selections that included an old English song of the sixteenth century by John Dowland, Come Again! Sweet Love, and works of Handel, Mozart, Schubert, Schumann, Franz and Richard Strauss, The soprano was in excellent voice, displaying unusually fine technic, and a beautiful lyric quality. Of the duets sung, mention should be made of La ci darem la mano (Mozart), supremely well performed. Both artists were recalled many times for encores which they generously gave. Edwin McArthur, as always, offered superb accompaniment.

COOLIDGE FOUNDATION CONCERTS

The Elizabeth Sprague Coolidge Foundation presented the Coolidge Quartet, (William Kroll and Nicolai Berezowsky, violins; Nicolas Moldaven, viola; and Victor Gottlieb, cello) in the fifth and sixth concerts of a series of eight, in the Chamber Music Auditorium of the Library of Congress. The first of these included the Beethoven quartet in C minor (op. 18 No. 4), the Haydn Divertimento in E flat, and the fourth quartet (Malipiero). These musicians, individual artists of their respective instruments, blend as one in perfect ensemble. The second concert which included the Haydn quartet in G (Op. 77 No. 1), a trio by Hindemith (No. 2), and quartet by Berezowsky was interesting. While one can not help being partial to the old masters, admiration must be voiced, however, for the excellent musicianship of everything performed.

On March 3, the Department of Agriculture Orchestra (Dr. Walter Bauer, Director) offered a symphony concert at the Department of Agriculture Auditorium in which they presented Leslie Atkins, cellist, playing Kol Nidrei (Bruch) and a program consisting of selections by Mendelssohn, Powell, Honegger and Chadwick. G. E.



ARTUR SCHNABEL'S

New York recital took place in Carnegie Hall on March 1. Mr. Schnabel's son, Karl-Ulrich Schnabel, also a pianist, was introduced to American audiences this season.

Philadelphians in Beethoven List

Elsa Hilger, Sidor Belarsky and Stringart Quartet in Recital Offerings

PHILADELPHIA.—The Philadelphia Orchestra, under Eugene Ormandy, presented the fourth concert of the Beethoven Cycle, on February 26 and 27, also on March 2. The program included the Coriolanus Overture, and the sixth and fifth symphonies, in the order named. The overture was finely read, with its spirited first part, and beautifully melodic second part. To the Pastoral Symphony, Dr. Ormandy gave a careful and detailed interpretation, bringing out the descriptive features with fine effect. The mighty fifth symphony held the audience, as always, and was presented by Dr. Ormandy and the orchestra with the mastery it demands.

ELSA HILGER IN RECITAL

Elsa Hilger, only woman cellist of the Philadelphia Orchestra, gave an excellent recital in the Ethical Culture Auditorium, on March 1, before a capacity audience. Miss Hilger played the Volkmann concerto in A minor, with cadenza by Julius Klengel; Locatelli's sonata in D major; Bruch's arrangement of Kol Nidrei; and numbers by Cui, Popper, Ravel, and Jeral. Miss Hilger's playing is of such a high degree of excellence, on all points, that her audience was super-enthusiastic, demanding many encores. There seem to be no technical difficulties to this soloist, and yet her work is far from being coldly mechancial. She showed a beautiful tone and sensitivity of feeling in all of her interpretations. She was ably accompanied by her sister, Greta Hilger.

SIDOR BELARSKY APPEARS

Sidor Belarsky, basso, formerly with the Chicago Grand Opera Company, gave an unusually pleasing recital in the Academy of Music Foyer, on March 1, before a large, enthusiastic audience. He sang arias from the operas La Juive, Le Nozze de Figaro, and Prince Igor, songs by Stradella, Rachmaninoff, Koenneman, Tschaikowsky, Schubert, MacGimsey, Morgan, Alnaes, Walbe and Warshavsky, as well as some Russian folk-songs, exhibiting excellent diction in each language. His voice has range and power, with a smoothness rarely found in all registers. He is also capable of achieving a beautiful *pianissimo*, with a voice so resonant that, when used in its full capacity, it is almost overpowering. Mr. Belarsky revealed excellent judgment in his selections and interpreted each song with fine but restrained feeling. The large group of listeners gained numerous encores. Mary Miller Mount was the capable accompanist.

STRINGART QUARTET

The Stringart Quartet (Jac Gorodetzky, first violin; Arthur Cohn, second violin; Gabriel Braverman, viola; and Maurice Stad, cello) gave the fourth concert of its annual subscription series, in the roof garden of the Ritz-Carlton Hotel, on March 3. The program opened with Borodin's quartet in A major ("animated" by a theme of Beethoven), followed by the first American performance of Rosy Wertheim's string quartet. This is a modern work, although more or less in the classical form. Miss Wertheim was present, having come from her native country, Holland, to hear it. She received quite an ovation at the close. Beethoven's quartet in C major (op. 59, No. 3) closed the program, and showed the quartet to fine advantage, with a good balance of parts and fine rhythmic feeling. M. M. C.

N. F. M. C. Opens Campaign for Young Artists' Contest Fund

A campaign for additional memberships to raise the $4,000 necessary to meet the national awards in Young Artists' Contests which will climax at the biennial convention of the National Federation of Music Clubs in Indianapolis April 23 to 29, was announced by Mrs. John Alexander Jardine, national president. Mrs. George W. Langford. chairman of endowment and special memberships, is in charge. The goal is 1,000 memberships at $5 each, which —with gifts of money already received— will finance not only the national awards of $1,000 each to winners in the piano, violin, and voice classifications and two $500 awards to opera voice contestants, but also provide for the financing of state and district contests which precede the national finals at Indianapolis.

Not only are there cash awards for the winners, but the two leading opera voice contestants are privileged to compete for the Schubert Memorial Award, which consists of an audition for a major role at the Metropolitan Opera. The Schubert Memorial offers also to the winners in piano and violin an opportunity to compete for an appearance in New York with the Philadelphia Orchestra.

Those who are interested in aiding young musicians of exceptional talent can obtain further information about the Federation's membership campaign either from the Special Membership Chairman in their own state or from Mrs. George W. Langford, 2126 Woodside Road, Ann Arbor, Mich.

San Carlo Opera to Play San Francisco Engagement

On April 26 the San Carlo Opera Company begins an engagement at the War Memorial Opera House in San Francisco, marking the end of the first six months of the eight months' tour of the organization's 1936-37 season. From San Francisco the northwestern territory is booked, also Denver, Kansas City and Chicago. Eastern appearances complete the season early in May.

Enesco Conducts Detroit Players

Also Appears as Violin Soloist—Rachmaninoff Heard in His Second Concerto Under Kolar—Eunice Norton Scores

DETROIT, Mich.—The concert of the Detroit Symphony Orchestra of February 18 was under the direction of Georges Enesco, who also appeared as soloist in the Beethoven violin concerto. The program opened with the Gluck Overture to Iphigenia in Aulis, in which Mr. Enesco's sensitive understanding seemed to impart a new quality to the strings. Then followed the concerto which Enesco interpreted with dignity and beauty of expression. Two excerpts from De La Matei Citire by Nonna Otesco (a fellow countryman of Enesco) were well received, as was Enesco's symphony in E flat (op. 13).

PIANISTS PRESENTED

At the pop concert on February 20 the Detroit Symphony Orchestra presented Charles Naegele, pianist, in the Schumann concerto in A minor, (Victor Kolar directing). One could not always wholly agree with Mr. Naegele's interpretation, but he was well received. The Serenade (op. 7) by Strauss was offered by the wind instruments of the orchestra. The gentlemen of this section acquitted themselves with distinction and were enthusiastically applauded. Victor Kolar's colorful orchestration of Clair de Lune by Debussy was given its first performance at this concert and afforded much pleasure. The closing number was the Weinberger polka and fugue from Schwanda.

Rachmaninoff was the soloist on February 25 (again under Mr. Kolar) playing his own second concerto. He had an enormous success; the audience being loath to leave the hall without an encore, which he did not give. The other items on the program were the Classical Symphony by Prokofieff and the fourth symphony of Schumann, which had a rather mundane reading.

Detroit Chapter of Pro Musica, brought Eunice Norton, pianist, in a program of modern music, ranging from the piano variations of Aaron Copland to Stravinsky's Petrouchka. Also programmed was the suite, Gaspard de la Nuit, of Maurice Ravel, three etudes (op. 37) of Hindemith, and Thoreau from the second piano sonata of Ives. Miss Norton is an accomplished pianist, particularly in the field of color and effect. As an interpreter she is individual. Her performance of the Copland Variations was stunning and her ability to change the mood quickly was evident in the Stravinsky. For encores, Miss Norton played Chopin.

EIGHTEENTH CENTURY MUSICALE

The Tuesday Musicale presented a program of unusual interest on March 2 when Lare Wardrop, oboist, and Bernard Heiden, harpsichordist, were the featured artists in music of the eighteenth century. Mr. Wardrop and Mr. Heiden acquitted themselves admirably in sonatas of Loeillet and Handel; original, but seldom heard works for these instruments. Lois Johnson Chapman, soprano, sang a Bach aria, accompanied by harpsichord and oboe obbligato, which was delightful for its interpretation and excellent ensemble feeling. Mr. Heiden gave a fine reading of the Mozart fantasie in D minor and the program concluded with a group of songs by Handel, Mozart and Arne sung by Jeanne Shay, accompanied by Harriet Ingersoll. These were much appreciated by the cordial audience. M. E.

Bach Series by Westminster Choir to Be Broadcast

Six programs comprising many of the works of Johann Sebastian Bach and featuring the Westminster Choir, under the direction of Dr. John Finley Williamson, will be presented by the Columbia Broadcasting System in weekly broadcasts. Carl Weinrich, F.A.G.O., plays throughout the series.

The Bach programs are to be inaugurated over the nationwide WABC-Columbia network on March 25, and be heard weekly thereafter, with the final program April 29.

Following the Bach broadcasts over CBS, the Westminster Choir School will be heard over Columbia during the first week in May as a feature of the annual Spring Festival of Contemporary American Music held at Princeton, N. J.

French and Russian Operas For London Coronation Visit

Gala List Embraces Novelties—Moussorgsky's Boris Heard in Original Form—Mahler Music Used for Ballet—Handel's Saul Given as Opera

LONDON.—For Coronation time, the Paris Opéra-Comique Company will come over to give Pelléas et Mélisande and Ariane et Barbe-Bleue; and also, Chaliapin is planning an all-Russian season to include Boris Godounoff, Prince Igor and Glinka's A Life for the Tsar. Just now the basso is giving a series of charity concerts in the provinces in aid of the distressed areas.

ORIGINAL BORIS PRODUCED

By the way, Boris, in the original version by Moussorgsky, was given lately by the English Opera troupe at Sadler's Wells Theatre, and an extraordinary revelation it was. I need not re-tell the complicated story of the various tamperings with Boris. Moussorgskians know that besides the score as it was played at the Marinsky Theatre in St. Petersburg in 1874, and the glamorous adaptation by Rimsky-Korsakoff (the version now generally heard), there are several scenes which Moussorgsky himself wished to interpolate after the first performances, and which have remained up till now unknown. One of these scenes, called The Revolution, was given at the Sadler's Wells performance this week, and it turns out to contain some of the most magnificent pages in the whole of Russian music. For dramatic excitement it approaches anything I can think of on the operatic stage. We see the people, driven to desperation by hunger, shouting for Boris's blood; a Boyar named Krushchof bound and gagged; the vagabond monks, Missail and Varlaam urging the crowd to march on Moscow; two Jesuits lassoed; and then suddenly, the call of the trumpets of Grigori, the Pretender who has the whole motley behind him. As they set out for the Kremlin, the form of the solitary idiot is lit up by the lurid glare of buildings to which they have set light, and the curtain falls on his monotonous wailing over Russia's coming doom. There's Moussorgsky's realism, there's drama. And throughout, the music is tremendously vigorous, with great, shouting choruses and weird orchestral effects.

The stage of Sadler's Wells is, of course, very small for such a production, but we did not often feel it so, partly owing to the clever management of the crowds, and partly to the ingenious scenery painted by a Russian artist named Doboujinsky. This production of Boris is Sadler's Wells' most ambitious undertaking, and, it is generally agreed, their biggest success.

There have been some other stage novelties: Les Patineurs, a ballet on music adapted from Meyerbeer, and Dark Elegies, a *ballet chanté* on some *Lieder* of Gustav Mahler.

HANDEL DRAMATIZED

A more important event was the dramatization of Handel's oratorio, Saul, at the Guildhall, Cambridge, the moving spirit behind this performance being the Cambridge Professor, Dr. Edward J. Dent, who maintains that Handel's oratorios have everything to gain from a performance in action, and that it was Handel's wish that they should be so given. Prof. Dent pleads for dramatic action with dignified scenery and stately grouping of masses that would make the oratorios live as Handel conceived them. He suggests that they be done as spectacular pageants in places like the Albert Hall. The success of Saul at Cambridge is a move in this direction.

B. B. C. NOVELTIES

The B. B. C. continue to provide a generous supply of modern music. Arnold Bax's sixth symphony, the Prokofieff violin concerto and Stravinsky's Le Sacre du Printemps were heard at the symphony concert under Sir Adrian Boult (a knighthood was bestowed on Boult in the last Honors List). The Bax Symphony, his latest (not yet heard often) contains some beautiful things, but taken as a whole, the form is too diffuse and the mood too consistently turgid for wide appeal. The brilliant soloist in the Prokofieff work was Szigeti (who first introduced the work here some six years ago) and he won praise from everybody.

English critics continue to find Prokofieff trivial. It has been noticed before that in matters of modern music, judgments of English critics often differ widely from those of French and American critics: when Boult and his orchestra gave Le Sacre in Paris last year it was received, as usual, with enormous enthusiasm; here it is still looked at askance.

Another B. B. C. concert, conducted by Ernest Ansermet, consisted of four works selected from the Festival of the International Society for Contemporary Music held at Barcelona last year. These were a Concert Overture by the Swede, Lars-Erik Larsson (pupil of Alban Berg and is now chorus master at the Stockholm Opera); a piano concerto by Frank Martin who, in spite of his name, is a native of Switzerland; Ariel, a ballet founded on Shakespeare's The Tempest, by the Catalonian, Robert Gerhard and excerpts from Ernest Krěnek's opera Charles V, a vast dramatic conception which was accepted for production by the Vienna State Opera, but abandoned because of its difficulty. The fragments heard gave some idea of its intense dramatic qualities.

The Léner Quartet and Nicolas Orloff are each approaching the end of their successful subscription series.

At the Covent Garden concerts Dr. Malcolm Sargent took the place of Sir Thomas Beecham who has been in Berlin conducting Mozart's Il Seraglio and a new production of Gluck's Orphée at the State Opera.

EDWARD LOCKSPEISER.

GLADYS SWARTHOUT
as Mignon, a role which she sang for the first time at the Metropolitan Opera on March 13. This was her first performance at the Metrpolitan this season. (Photo by Alfredo Valente.)

Philharmonic Orchestra Plans Extension of 1937-8 Season

A longer season next year is planned by the New York Philharmonic-Symphony Orchestra, according to reports current this week. The 1937-38 series is expected to extend over twenty-eight weeks, instead of the twenty-four which comprise the schedule this year. The first concert is to take place on October 21 and the last on May 1. John Barbirolli will be the regular conductor, but it is probable that a guest leader will appear during two or three weeks.

Vina Bovy Again for Buenos Aires Opera

Vina Bovy has been engaged by the new management of the Colon of Buenos Aires for its coming opera season. It will be her fourth consecutive one there and she is to be heard in five operas. Also Mme. Bovy has been selected by the composer Laparra to sing the leading role of his opera L'Illustre Fregona.

Stravinsky Leads in Cleveland

Russian Composer Directs His Works with Orchestra, Dushkin Soloist—Rosenthal Delights Throng—Radio City Singers in Engagements

CLEVELAND, O.—Returning from an Eastern tour of a fortnight, the Cleveland Orchestra brought Igor Stravinsky to conduct the fifteenth pair of symphony concerts as well as a coast to coast broadcast. Expectancy was at high pitch, and this was unmistakably affirmed by the applause with which his Petrouchka was showered—an ovation of many minutes' duration. But how did he fare with his self-styled "tonal arrangements"? The violin concerto, performed by Samuel Dushkin who labored valiantly with its technical problems, is written in the same vein as his late piano concerto; there are short themes and sequences, but it is hard and brittle, ingeniously contrived, expertly handled, impersonal and at times even repulsive. As Mr. Stravinsky admits of a constant change in the human being (he states that his conception and approach to his work takes on a different aspect as the years progress), let us hope that he will emerge from this state of sterility into a more fertile period of productivity than the present one.

The first part of the program was dedicated to the classics which found in him a sane, matter of fact interpreter; quiet and intent on his score, he endeavored to translate the printed page to the letter. The seventh Mozart concerto suffered by this strict, business-like interpretation, which lacked on the part of soloist as well as conductor that atmosphere of charm and aristocratic grace inherent in its music. Both artists were none the less duly feted.

ROSENTHAL ACCLAIMED

By the magic of his fingers and his brain Moriz Rosenthal transported his listeners (and there were 3,000) into an era of glamorous pianism. To the musical youngsters in the audience, his Chopin group must have been an unforgettable experience. Beethoven's Appassionata Sonata had dignity, breadth and passion, while Rosenthal's own compositions, Papillons and Humoresques on themes by Johann Strauss, shone and glittered in millions of colors. On the same program Erica Morini made her first appearance in a brilliant recital offering the Wieniawski D minor concerto; the Tartini G minor sonata, and the Corelli-Kreisler Variations. In all these works Miss Morini showed herself a finely sensitive artist of superior technical achievements, augmented by an unerring sense of musical values, perfect pitch and beautiful tone quality. Her artistic and expressive accompanist was Arthur Balsam.

RADIO CITY ARTISTS HEARD

Radio City Music Hall was represented by two of its finest artists during the past week as guests with two prominent organizations of our city. Viola Philo appeared at the Temple on the occasion of the fortieth anniversary celebration of the Temple Women's Organization. In her long and varied list of popular classics, Miss Philo exhibited a voice of splendor and an ingratiating stage presence. She was enthusiastically received and granted many enores.

With the Jewish Singing Society (Charles D. Dawe, conductor), Jan Peerce was featured as soloist. Known and admired through his broadcasts with Erno Rapee, Mr. Peerce was acclaimed in person by a near capacity audience for his splendid vocal equipment and artistic interpretation of his program. The choral group under Charles Dawe gave evidence of fine training and displayed many engaging qualities of tone and ensemble.

PEER GYNT WITH MUSIC

F. Karl Grossman conducted the Western Reserve University Orchestra in Grieg's Peer Gynt music incidental to a performance of the drama by the Tatterman Marionettes at Severance Hall. R. H. W.

Edward Johnson Re-engaged as Metropolitan Opera Head

Edward Johnson, general manager, has accepted a new two-year contract as head of the Metropolitan Opera Association. This offer on the part of the board of directors is believed to mark the end of the period of retrenchment at the Metropolitan and the return to pre-depression security. It is expected that the season will be lengthened, as it is impossible to end the series without a deficit unless the fixed overhead expenses can be spread over a longer period of box-office income. The spring tours are to be extended. Metropolitan officials plan to meet with the various unions represented in the opera house to arrange for salary scales. Edward Ziegler, assistant general manager, and Earl R. Lewis, box-office treasurer, also received two-year contracts.

M. T. N. A. to Meet in Pittsburgh Next December

The city of Pittsburgh has been selected by officers of the M. T. N. A. for their 1937 convention on December 29, 30 and 31. Convention headquarters will be at the Hotel William Penn. Complimentary concerts to the association have already been promised by the Pittsburgh Symphony Orchestra, the Carnegie Tech Symphony Orchestra, the Pittsburgh All High School A Capella Choir and All High School Orchestra, The Tuesday Musical Club and other musical groups.

The Book of Proceedings containing addresses and papers presented at the Chicago meeting last December has been edited by Karl W. Gehrkens, official editor for the association. It will be ready for distribution to all full members of the association without further charge about April first. Others interested in the volume should apply to the treasurer of the M. T. N. A., Oscar W. Demmler, 217 Dalzell Avenue, Ben Avon, Pittsburgh, Pa.

State Orchestra In Pittsburgh

Second Annual Assembly of School Forces Held—Philadelphia Players Under Ormandy

PITTSBURGH, PA.—The second annual assembly of the All-State High School Orchestra under auspices of the Pennsylvania School Music Association brought together 177 boys and girls representing eight-two high schools from all over Pennsylvania. In two concerts on consecutive nights, duplicate programs were performed, in which twenty-one high school directors participated, each conducting a different number. The honorary guest conductors were Guy Fraser Harrison and Ralph Lewando, who appeared on different nights. A sell-out necessitated use of the SRO sign.

The event was held at Mount Lebanon and received wholehearted support of the South Hills communities. All of the youngsters were housed by citizens of Mt. Lebanon.

PHILADELPHIANS IN VISIT

The Philadelphia Orchestra, making its first appearance here in eleven years, this time under the leadership of Eugene Ormandy, gave the final concert of the Pittsburgh Orchestra Association series. A large and enthusiastic audience turned out.

In observance of Pushkin's centenary, the Carnegie Institute of Technology music department orchestra, led by Dr. J. Vick O'Brien, gave a program featuring works of Tschaikowsky and Rimsky-Korsakoff inspired by Pushkin's writings.

Dr. Marshall Bidwell, organist and director of music at Carnegie Institute, inaugurated his yearly free lectures on musical topics, which are held during Lent on Saturday evenings. Dr. Bidwell's regular free Sunday afternoon organ recitals draw large audiences.

Dr. Caspar P. Koch's free organ recitals in Northside Carnegie Hall always feature soloists. Last week Ruth Behringer, violinist, with Ralph Lewando at the piano, was the guest player.

The Civic String Orchestra, a group of amateur players led by Harvey B. Gaul played a concert with Albert Casabona, violinist, appearing as soloist.

Owing to serious illness of Oscar Del Bianco, founder and conductor of the admirable String Symphonic Ensemble of this city, the remaining concerts to be given have been indefinitely postponed. R. L.

American Ballet to Present All-Stravinsky Bill

On April 27 and 28 at the Metropolitan Opera House the American Ballet presents a gala all-Stravinsky program, including the world premiere of The Card Party (commissioned and written for the American Ballet), the first American performance of the Le Baiser de la Fee, and the first New York performance of Apollon Musagete. Stravinsky is to conduct the orchestra of seventy members of the New York Philharmonic Orchestra. The proceeds of the two nights will benefit the scholarship fund of the American Ballet.

Iturbi Conducts in Minneapolis

Josef Hofmann Superlative Soloist in Second Chopin Concerto—F. Melius Christiansen Leads Joint Concert by Orchestra and St. Olaf Choir

MINNEAPOLIS, MINN.—The fourteenth symphony concert, March 5, was a satisfying event. The conductor, Jose Iturbi, and the players, the Minneapolis Symphony Orchestra sustained a high level of accomplishment throughout the program. Mr. Iturbi, the last of the guest conductors, is in one important respect the most skillful of the several who have visited us; his baton more definitely indicates his intention. He never confuses the players by swinging a long beat when the phrase is marked *piano*. Rather comfortable for listeners to see gestures that fit. Mr. Iturbi reseated the orchestra, with the second violins at his right, and a different distribution of brass which added to the sonority.

The major work was the second symphony by Sibelius. Mr. Iturbi treated the work with the freedom of a rhapsody, and without stressing contrasts in volume and tempi gave his interpretation a forceful, compelling quality. It will be quite impossible for the orchestra to yield more noble sonority, but the strings are incapable of drawing a tone of richer texture. The Egmont Overture began a trifle too squarely, the intermezzo by Granados from Goyescas was an all too short lovely Spanish spell, and the Polvetzian Dances by Borodin were made into music sharply rhythmic, but not the usual clatter and banging.

JOSEF HOFMANN SOLOIST

What can one say about Chopin's concerto (No. 2) with Josef Hofmann at the piano? Perhaps Mr. Hofmann is sometimes "up" and sometimes "down," but when he is "down," he is still the despair of the younger artists. He was "up" at this performance, so that any description is merely choosing the superlative. Mr. Iturbi subdued the meager orchestral part until it became a softly blended background, a setting for the solo gem. The audience quickly and sincerely expressed admiration for the conductor and soloist.

ST. OLAF CHOIR ASSISTS

The fourteenth popular concert of the Minneapolis Symphony Orchestra, on February 28, presented an unexpected guest conductor in the person of F. Melius Christiansen, director of St. Olaf Lutheran Choir. This concert marked the annual appearance of the choir and gave their eminent leader his opportunity to appear in the dual role of orchestral and vocal leader. Naturally, he achieved more definite results with his singers. He has made a practice of an anticipatory beat with them, the result being that the orchestra was not with the tip of the baton.

The orchestral program included the overture Fingal's Cave by Mendelssohn, the Peer Gynt Suite (No. 1) by Grieg, intermezzo from the ballet Naila by Delibes, Swedish Wedding March by Soedermann and the ballet music from Faust by Gounod. Mr. Christiansen sought only normal effects, but lapsed into slow tempi too often. However, the content of the program was too mild for much appeal of the stirring kind.

The singing of the choir was an entirely different matter. Two new factors enter into the performance of the group: an improved soprano section quality and an added emphasis upon secular music. The excursion into the secular field has subtracted something from the straightforward rhythmic solidity which has characterized the sacred interpretations; Mr. Christiansen is indulging in tone effects, this may account for the improved soprano section. However, the same superlative singing which has elevated this organization to the top was in evidence. The songs sung were The Spirit also Helpeth Us by Bach; Erdankfest, Arnold Mendelssohn, Autumn Woods, Paul Christiansen, Easter Bells, Regeneration by F. M. Christiansen and the finale from Willan's An Apostrophe to the Heavenly Host. Northrop Auditorium was packed, and the huge audience was cordial, emphatically so toward the choir.

E. G. K.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

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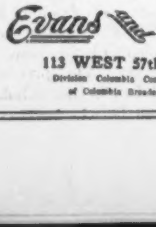
MENUHIN

MARTINI

FRANTZ

JEPSON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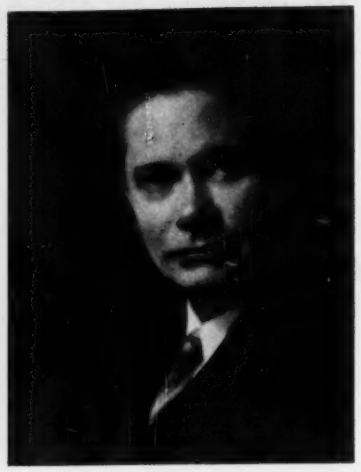
Three Choir Festival for Temple Emanu-El

A Three Choir Festival devoted to Early Ritual, Gothic and American Music Old and New will take place in New York on March 19 and 20, sponsored by Congregation Emanu-El of the City of New York and its choir committee. Those participating are the New York University Choir, conducted by Prof. Alfred M. Greenfield, the Madrigal Group with Lehman Engel conducting, and the Emanu-El Choir under Lazare Saminsky, musical director of the festival. Dr. Hugo Leichtentritt will speak, and Dr. Charles H. Doersam, president of the American Guild of Organists, is to be featured. The festival is open to the public.

Dr. Hollis Dann to Head Musical Tour of Europe

Dr. Hollis Dann, Professor Emeritus of New York University, heads a tour of Europe this summer. The party leaves New York July 7 on the SS. Queen Mary. Music is to be featured on the trip. Dr. Dann will lecture and will organize and conduct a chorus in several recitals. The tour includes London, Amsterdam, Cologne, Wiesbaden, Heidelberg, Munich, Bayreuth, Salzburg, Lucerne, Lugano, Milan and Paris. The return trip is on the SS. Berengaria, leaving Cherbourg August 14.



AUSTIN CONRADI,
American pianist. Mr. Conradi's recent activities include recitals at St. John's College, Peabody Conservatory and the Philadelphia Conservatory. The pianist, a member of both the Peabody and Philadelphia Conservatory faculties, has been re-engaged to conduct master classes at Chautauqua, N. Y., next summer. (Photo by Blackstone Studios.)

Mr. and Mrs. Huss Again to Judge N.F.M.C. Contests

Mr. and Mrs. Henry Holden Huss will again be judges for the district contests (young artists and student contestants) to be held by the National Federation of Music clubs, Capitol District, at the Peabody Institute, Baltimore, on March 13. Mr. and Mrs. Huss served in this capacity in the same district in 1935. They have also been adjudicators many times for the National Music League, the New York Music Week Association, the Mountain Choir Festival, and other contests.

Mr. and Mrs. Silvio Scionti Touring South

Mr. and Mrs. Silvio Scionti, pianists, began a concert tour of the south on March 9, which includes engagements in Jackson, Miss.; Shreveport, La.; Marshall, Galveston and Corpus Christi, Texas. They will alternate two piano playing with solos. Later in April they appear in Minnesota.

During May Mr. Scionti conducts sixteen piano ensemble concerts throughout the South. The programs will include Mr. Scionti's special arrangement of the first symphony of Beethoven.

Stuart Ross Active as Pianist and Conductor

Stuart Ross is having an active season. Since the first of the year he has played as accompanist in concerts for Rosa Ponselle, Richard Crooks, Kathryn Meisle, Catherine Hawks, Gilbert Ross, James Hendricks, Isabel Hermosa, Lewis Emery, Ruth Boyd and Major Loudon Greenlees.

Mr. Ross is again conducting the Ars Musica Chorale Society of Flushing, N. Y. He is pianist for the Singers Club; two days each week he spends at the Emma Willard School, Troy, N. Y.; one day weekly at the Clarke Conservatory, Philadelphia; and coaches three days at his New York studio.

Ludwig Juht's Recent Appearances

Ludwig Juht, contra-bass player, who has given recitals on this instrument in New York and elsewhere, is a member of the Boston Symphony Orchestra. In Boston his recent solo engagements include: February 25, recital at the Boston Art Club; March 4, Andover Newton Chapel; March 7, Fenuel Congregational Church, Brighton, Mass.; March 24, Institute of Arts and Sciences, Manchester, N. H. Mr. Juht has recently come into possession of a genuine Francesco Ruggeri double-bass, believed to be the only example in existence, dated Cremona, 1679.

Amsterdam Enjoys Visit Of Prague Singers

Bartered Bride Ideally Done—Concert of Czech Works—Manhattan Quartet Is Encored—Mengelberg on Tour

AMSTERDAM.—Smetana's Bartered Bride was given by the Wagner Society, which brought the Prague Opera troupe in its entirety, including the gifted conductor Vaclav Talich, who used our Concertgebouw Orchestra.

Sung in the Czech language, every role was an atmospheric portrayal and the ensemble spoke of expertness and real love for the music in hand. Ota Horakova (The Bride) was ideal in vocal powers, and a visual delight.

ALL-CZECH LIST

An all-Czech program regaled us at the Concertgebouw. As Talich was ill, Edward van Beinum deputized for him, acquitting himself admirably. Smetana's symphonic poem Vltavo and Dvorak's New World Symphony, were already familiar here. Practically unknown were a gracious serenade for strings by Josef Suk, and a piano concerto by Pavel Borkovec, which could not charm us with all the best will in the world. Rudolf Firkusny was the gifted soloist.

MENGELBERG CONDUCTS

Mengelberg did two concerts, using soloists, then took leave for a time. Beethoven's violin concerto was played by Concertmaster Louis Zimmerman with his wonted purity of tone and poetic feeling. Guila Bustabo performed Tschaikowsky's violin concerto with technical facility and musical warmth.

Under Edward van Beinum Arthur Rubinstein gave Beethoven's fourth piano concerto, and Berthe Seroen songs by van Brucken Fock. Also deserving notice is Introduction to a Tragedy, for orchestra, by Henk Badings, the work again proving the rare talents of this young Dutch composer.

MANHATTAN QUARTET

Here indeed is a group of superior artists whose work not only possesses a perfection of ensemble which is unsurpassed, but a warmly intense conception of music with a somewhat romantic tinge, delightfully refreshing in this matter-of-fact age. The listeners stayed until an extra number had been granted—a movement from Debussy's quartet. Due to such success, the gifted four appeared a second time to a sold-out hall.

MOSKOWSKY QUARTET

This organization does much pioneer work (not always a grateful task), new music often figuring on their programs. Recently the quartet (sponsored by the Dutch Society for Modern Music) offered works by Wolfgang Wijdeveld and Daniel Ruyneman of Holland; Milhaud of France; and Prokofieff of Russia.

Andries Roodenburg, young Dutch violinist, made his farewell bow at the Music Lyceum, prior to leaving for engagements in America and gave evidence of many good qualities.

EVELETH VAN GEUNS.

Stoessel Receives Gifts from Juilliard Faculty

The faculty of the Juilliard Graduate School presented Albert Stoessel with several gifts at the concluding performance of his opera, Garrick, on February 27. Ernest Hutcheson, dean of the Juilliard School of Music, read a message from Mr. Stoessel's colleagues.

The gifts were a first edition of Beethoven's ninth symphony; a first edition of the score and parts of Beethoven's B flat string quartet, op. 130; Antoine Vidal's work in three volumes, Les Instruments à Archet, published in Paris in 1876-1878; and an engraving of David Garrick with a manuscript poem signed with David Garrick's initials.

SKLAREVSKI
RUSSIAN PIANIST

"It takes a real artist, with something more than the average to draw audiences such as Mr. Sklarevski has drawn for continued weeks and each time leave them more fervent in their praise and admiration of his work."—*Seattle Town Crier.*

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"VINA BOVY SCORES AT METROPOLITAN

Sings Four Parts in Season's Second Performance of 'Tales of Hoffmann'

FEAT IS UNUSUAL HERE

By OLIN DOWNES

Photo by A. Laviosa, N. Y.

VINA BOVY

'The Tales of Hoffmann,' a work which grows upon the beholder with every hearing, was given its second performance of the season yesterday afternoon in the Metropolitan Opera House, and the performance as a whole, which attracted a large and very enthusiastic audience, was brilliantly superior to the first one.

This was primarily due to the presence in the cast of Vina Bovy and her admirable interpretations of the four women's parts of Stella, Olympia, Giulietta and Antonia.

A Brilliant Interpreter

To the surprise and pleasure of yesterday's audience, it was shown that Mme. Bovy could do this, and in so doing give a distinguished performance, by far the finest she has thus far offered her American public. It is not simple to sing the coloratura of the mechanical doll and then summon the sensuousness of tone and feeling needed by the Giulietta part. Mme. Bovy colored her tones in a way not anticipated in the Giulietta scene, and above all, gave the part of Antonia of the third a pathetic and superbly dramatic presentation. This was the achievement of a brilliant interpreter and a most accomplished artist.

Mme. Bovy did another admirable thing, and not expected in advance of yesterday's occasion. She dressed Antonia not as a short-skirted puppet, but as a young woman plausibly and prettily attired in the costume of the period. This added greatly to the charm and verity of the episode. Mme. Bovy sang the coloratura passages clearly and well, with all the tricks of stage business that pertain to the music.

Her coloratura passages were pyrotechnics used for appropriate interpretation. She turned into a Giulietta of grace and seduction, and she had something of the splendor and air of the grand courtesan. The tone, which had been properly a little thin and metallic, now became warm and sensuous, and the courtesan carried herself with an air.

But the most thrilling moment was that of Antonia. Ordinarily the frail and consumptive, Antonia breathes a song, sings mournfully of fleeting happiness, and is gone. But there is that in the part which can and should precipitate the wild climax of the opera. It comes when Antonia, who had dreamed of the career and success of a great singer, is stirred by the uncanny Dr. Miracle to sing. She rises, she sings, in an imaginary theatre; her voice, as she dreamed, soaring to the heights and thrilling a dazzled throng.

Excitement Communicated

And that excitement, that feverish delusion and intoxication was the thing that the Antonia communicated yesterday to the real audience in the opera house. At that moment, as if the imagined scene were real, for the voice took on great brilliancy and sureness, the highest tones came off with show and éclat, thus completing the three aspects of the one woman's soul, as the libretto suggests, to say nothing of the very effective development of different resources of the singer's art."

NEW YORK TIMES, JANUARY 24, 1937

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Boston Week Brings Novelties

(Continued from page 7)

the listener. Nor is this the first time in the history of the art that great, moving, even original music has been written to a conventional text.

STRIKING PERFORMANCE

The performances here in Boston were of a piece with the work—and higher praise this writer can not find for the participants. Mr. Krasner's mastery of the difficulties of the solo part were forgotten in the intensity with which he delivered the music. The same intensity marked the orchestral performance under Dr. Koussevitzky, who seemed, like Mr. Krasner, to be taking part in a religious rite, rather than in a concert—a rite, furthermore, in the spirit and ceremonials of which both seemed to be in perfect accord.

The concerto was well received by Bostonian audiences, though naturally not so heartily as the Schönberg transcription of the Bach Organ Prelude and Fugue in E flat and the Strauss Also sprach Zarathustra which accompanied it on the program. Nor so well as the Shaporin symphony, whch, together with Weber's Oberon Overture and a Mozart serenade in D major, were presented under the understanding leadership of Richard Burgin.

SHAPORIN SYMPHONY PERFORMED

If the Shaporin symphony is an important work, it is not in the sense in which the Berg concerto is. The latter is at best still for the relatively few, whereas Shaporin clearly had a large audience in mind. It comes as close as symphonic music may reasonably come to being mass-music. The "idiom" is relatively simple—half a century old, although the symphony as a whole has a contemporary aspect. The large aggregation of forces is employed to make an exceptionally sonorous and powerful climax in the last movement. In the Bostonian performances admirable assistance was rendered by the chorus of the Cecilia Society, trained by Arthur Fiedler.

JOSEPH WAGNER'S DAVID JAZZ

Another recent novelty was Joseph Wagner's David Jazz, which received several performances hereabouts, including one at the concert of the Apollo Club, male chorus, under Thompson Stone on March 2 in Jordan Hall. Mr. Wagner sets jazzy and spirited music to a satiric, sardonic version of the David-Goliath tale. The music may have seemed more forceful in a less restrained performance, although in the other numbers the men sang admirably, with conductor Stone very much in the vein.

RECITALISTS

There have been numerous other interesting concerts and programs which will unfortunately have to be summarized briefly here. Andres Segovia returned, after an absence of several years, to give a guitar recital in the Repertory Theater on February 28, when he held an audience spellbound by the beauty of his playing through a characteristic program.

Nelson Eddy, who has not given a recital hereabouts in the memory of the present correspondent, if at all, came, sang and conquered at the last of the Morning Musicales in the Hotel Statler on March 3, the capacity audience taking obvious delight in his animated, though not overdone, presentation of a light program, consisting largely of music of a declamatory character.

Alice Tully, a talented young singer who, in presenting a program of songs and light airs in Jordan Hall on February 26, announced herself as a dramatic soprano, pleased an audience with the intelligence of her interpretations, both as to music and as to text, and by the quality of her voice.

There were also two concerts at the Boston Opera House, attended by large audiences, on February 28, the performers for the afternoon including Claudio Frigerio, baritone, and Dea Lovati, soprano, and in the evening, Giovanni Martinelli, tenor, and Colette d'Arville, soprano; the first of three chamber concerts by the Goding Thiede-Zeise Trio on March 3 at the Boston Art Club, where an audience, part of which—believe it or not!—was actually standing, heard with evident signs of pleasure performances of Trios by Buxtehude, Schubert and Brahms; the second of two illustrated talks on Wagner's Ring by Wallace Goodrich, assisted by the New England Conservatory Orchestra in Jordan Hall on February 27; and, on the evening of the following day, the third of the Beethoven cycle of the WPA State Symphony Orchestra under Alexander Thiede at the Copley Theater, with Beethoven's Eroica as the principal number on the program.

KATHERINE BACON, pianist, is to be heard in New York recital in Town Hall on March 30, playing numbers by Schubert, Couperin, Mozart, Chopin, Brahms, Stravinsky, Liapounoff and Liszt. (Photo by Mishkin, N. Y.)

Foreign News in Brief

De Sabata in Hamburg

HAMBURG.—The concerts of the Berlin Philharmonic Orchestra without Furtwängler always mean a surprise, as each one brings a conductor practically new to Hamburg. For the third program, Victor de Sabata of Milan and Vienna was invited. He made an intriguing impression, especially with Don Quixote by Strauss, Ravel's Bolero and Brahms' second symphony.

With the departure of Dr. Hoffmann, the Singakademie lost its leader. He was replaced by Max Thurn, of the State Opera, whose first performance, Brahms' Requiem, showed him as an independent leader, simple and dignified, and bringing to bear upon his work the requisite type and amount of devotion. The Requiem was given in our famous old St. Michael Church.

E. W.-M.

Scots Laud Szell

EDINBURGH.—Georg Szell made his last appearance with the Scottish Orchestra for the present season, on January 11. Schumann's symphony (No. 2), which had not been performed here since 1909, was featured. Szell received many recalls.

W. S.

Boy Pianist Scores

PARIS.—Andre Mathieu, seven-year-old pianist, made a successful Paris debut, in the Salle Chopin recently. The numerous audience gave him warm applause and found in him an artist of unusual attainments, his tender years notwithstanding. Little André programmed and played with authority works of Ibert, Bach and Debussy, not to overlook nineteen of his own compositions, and a number of extras. His work as pianist and composer in no way savors of the over-trained child so frequently encountered on the platform, but has the ear-marks of the born musician.

I. S.

Paray Symphonic Score Pleases Strasbourg

Composer Conducts Own Work—Opera Interest Active

STRASBOURG.—Messe de Jeanne d'Arc by Paul Paray (with the composer conducting) was received with acclaim by a public not easily won over to new music. The soloists were Mmes. Martinelli, Pifteau, MM. Planel, and Hazart. At the preceding symphony concert, Franz von Hoesslin from Bayreuth conducted the first symphony of Brahms' Till Eulenspiegel (Strauss) and the Meistersinger Prelude. Marie-Chantal Héring gave well poised interpretation to Liszt's A major piano concerto. The fourth subscription concert brought the coldly received symphony by Alfven, Swedish composer, and the success of violinist Francescatti in Mozart's A major concerto and Lalo's Spanish Symphony.

Chamber music was abundantly served recently by the Pasquier Trio playing works of Pierné, Fauré (first quartet), with Madelein de Valmalete at the piano, and by the Paris Instrumental Quintet, in works of Malipiero and Schmitt. Not a few pianists have likewise been heard: Niedzielsky, who left something to be desired; Walter Rummel, who was approved; and Mme. Dixmier-Rippert, and Alphonse Foehr, both registering strongly.

Presentations at the Municipal Theatre worth remembering were Lohengrin with Saint-Cricq, Findel, Mmes. Bunlet, Grunwald; Marriage of Figaro with Mmes. Destanges, Bunlet, MM. Vieuille, Marzo; Salomé with Lily Djanel and Forti; Manon, with Marthe Nespoulous. On the other hand, Barber of Seville, Voyage de Suzette, L'Orloff, and Madame de Pompadour made only secondary impressions.

L. K.

Marital Ensembles

PARIS.—Suzanne Lyon, daughter of the impresario and Mme. Alfred Lyon, has married Jean Mauger, and André Gaveau, son of Etienne Gaveau, director of the Gaveau piano firm, was wedded to Mlle. Lefevre-Vacquerie.

I. S.

A Lengthy Toccata

GLASGOW.—The second concert of The Active Society, (which owes its inception and continued success primarily to Dr. Erik Chisholm) was notable for the reappearance of Kaikhosru Sorabji, who did his remarkable second toccata, the performance taking about an hour. Other items were the dramatic Enoch Arden and Castle by the Sea (Strauss), The Lonely Ski Trail (Sibelius) and Bergliot (Grieg).

W. S.

Manhattan Quartet Has Noted Sponsors

PARIS.—Concert management Albert Morini has announced that the American Minister in Vienna, Mr. George Messersmith, and the American Minister in Geneva, Hugh R. Wilson, have accepted the patronage of the concerts of the Manhattan String Quartet, in those cities.

On February 5 the Quartet played in Oslo over the radio and offered a concert the same evening.

Reicha's Memory Honored

PARIS.—In commemoration of the death of Antonin Reicha, Czecho-Slovakian composer, member of the French Institute and professor at the Paris Conservatoire, a plaque was affixed to the house in which he died at Paris: 50, rue de la Chaussée d' Antin. The ceremony was under the presidency of M. Edouard Herriot, president of the Friends of Czecho-Slovakia Association. In the evening, in Conservatoire Hall, a concert of works by Reicha was performed, the seance opening with an address by Maurice Emmanuel, of the Conservatoire.

I. S.

ATTENTION SINGERS!

Why always sing "*Do Not Go My Love*"?

RICHARD HAGEMAN

has written other songs among which are:

CHARITY—S.C.T.B.*
THE DONKEY—T.B.
DAWN SHALL OVER LETHE BREAK—S.C.T.B.
EVENING—S.T.
HAPPINESS—T.B.
THE CUNNIN' LITTLE THING—S.C.
GRIEF—C.B.
THY HEART IS LIKE A TOMB—C.B.
ME COMPANY ALONG—S.
NATURE'S HOLIDAY—S.
AT THE WELL—S.T.
THE LITTLE DANCERS—S.C.T.
ANIMAL CRACKERS—S.C.
CHRIST WENT UP INTO THE HILLS—S.C.T.B.
THE NIGHT HAS A THOUSAND EYES—S.C.T.B.
MAYNIGHT—S.C.T.B.
THIS THING I DO—B.

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LOUDON GREENLEES

SCOTTISH BARITONE

BALTIMORE

"As soloist in Gustav Mahler's set of five songs, known as 'Kindertotenlieder,' Major Greenlees won the warm approval of last night's large audience. This eminent Scotch baritone sang the difficult vocal passages with *scholarly insight,* and keen regard for both melodic inflection and enunciation."—Baltimore (Md.) Sun, Feb. 10, 1937.

"Loudon Greenlees sang with a *finely perfected taste* and interpretive insight. His high baritone of agreeable quality, has been developed to a notable point of technical finish."—Baltimore (Md.) News-Post, Feb. 10, 1937.

SAN FRANCISCO

"A pleasing personality, a pleasing lyric baritone voice which gave evidence of having been well and intelligently used throughout his career, and *intelligible English diction* were assets noted in the English group."—San Francisco News, Jan. 27, 1937.

"The Scottish baritone, Loudon Greenless, offered distinguished entertainment at the Community Playhouse. After Lieder and arias, Greenlees sang Scottish songs and other British works. He is *an artist of warm intimate refinement.* Every word he sang was clear."—San Francisco Examiner, Jan. 27, 1937.

"Major Greenlees is obviously a fine artist. He sings musically, his *English is clean and clear,* his voice has quality. The personality reflected in his singing is aristocratic and well poised, like his erect, military bearing."—San Francisco Chronicle, Jan. 27, 1937.

SEATTLE

"A tall, scholarly gentleman was the cynosure of all eyes and ears when Major Loudon Greenlees sang 'Gazing Around' and 'Star of Eve' from Wagner's 'Tannhäuser,' and the 'Serenade' from 'Don Giovanni.' Older listeners applauded him in *tribute to an artistry* that manifested itself late in life. Younger listeners applauded him in appreciation, for he showed that living can be as full and rich when one's hair is white, and accomplishment as great as when one is young. It was only a few years ago that Major Greenlees, in the prime of life, began studying music."—Seattle (Wash.) Daily Times, Jan. 12, 1937.

"Loudon Greenlees, Scotch baritone, confirmed the fine impression he created just a year ago at the Metropolitan. His appearance last evening was as the assisting artist at the Seattle Symphony Orchestra concert. Tall, erect and soldierly, this man from across the seas makes a fine impression as he comes upon the stage; *you instinctively like him.* He has a *voice of quality,* strong when need be, just as effective in softer passages and clear and carefully modulated always. Greenlees was applauded into two encores."—Seattle (Wash.) Post-Intelligencer, Jan. 12, 1937.

NEW YORK

"Major Greenlees lost no time in indicating *possession of a fine voice.* The tone was full and sustained, the *diction clear and phrasing artistic.* Exhibited well rounded top notes which proved to be one of the principal assets of his singing."—New York Herald-Tribune, Feb. 19, 1936.

"A voice of unusual strength and freshness. A seasoned singer, well-disciplined in tone production, phrasing, diction and textual interpretations. His voice had a pleasing quality, well-controlled focus, and a smooth texture. He gave remarkable lyric sweep to the long drawn Handelian cantilena, and his diction was an unfailing source of pleasure."—New York World-Telegram, Feb. 19, 1936.

"The recital was an unqualified artistic achievement. His vocal equipment is distinctive in quality and its employment superlative. A convincing dramatic performance. Mr. Greenlees' fine singing and winning stage presence won the cordial applause of his hearers."—Brooklyn Eagle, Feb. 19, 1936.

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WASHINGTON

"A more sympathetic interpreter could not be found, both as to feeling for the music and as to vocal quality. Major Greenlees' voice is a deep baritone of *exceptionally musical timbre,* which has a rich warmth that borders on tenderness. He is eminently a singer of songs, and one that will draw his audience with him into the atmosphere of the music. The music is difficult to deliver technically as well as interpretatively, and Major Greenlees was sure in his musical reading and took advantage of every opportunity for accentuation of dynamic color. Major Greenlees was given an ovation at the conclusion, recalled many times and still once more when the orchestra was leaving for the intermission."—Washington (D. C.) Eve. Star, Feb. 15, 1937.

"Major Greenlees presented Mahler's 'Kindertotenlieder' of five songs. The first to the fourth songs maintained about the same sustained level of dynamics, yet the Major injected sufficient *expressive color in his interpretations* as to maintain interest. With the fifth song, there was a decided dramatic feeling shown by both vocalist and orchestra, making a climax to the rather lengthy work. The Major was recalled to the platform many times."—Washington (D. C.) Times, Feb. 15, 1937.

VANCOUVER

"Major Greenlees revealed himself as a *singer of rare gifts.* His fine baritone voice, polished diction, sound musicianship and absence of theatrics were in evidence. In the Handel music, Major Greenlees touched just the right chord in mood and pace, while the Mozart Serenade, with its accompaniment of plucked strings and mandolin, was given with dignity of style and expressive charm. The Wagner number (in German) revealed the singer in a sensitively etched and artistic study of the Cobbler-poet."—Vancouver Daily Province (B. C., Canada), Jan. 4, 1937.

BOSTON

"Mr. Greenlees gave marked pleasure by the amplitude and agreeable resonance of his voice, as well as by the considerable skill with which he managed it in the course of an exacting program. Added to these virtues, a sense of movement and of continuity in phrasing was evident. There was *much applause, which the singer's vocal skill, his intelligence and his taste had amply earned."*—Christian Science Monitor, Feb. 26, 1936.

"The singer aroused a feeling of immense satisfaction in his splendid vocal equipment. He disclosed a voice of *remarkable power and richness.* Although much of his program called for vigorous expression, he sang with firm, full tones without the slightest suggestion of roughness. As an interpreter, Mr. Greenlees proved a forthright and intelligent singer."—Boston Evening Transcript, Feb. 26, 1936.

Chicago City Opera Offers Carmen and Double Bill

Edward Collins in Recital—Reuter Heard with Philharmonic Quartet —Dalies Frantz Soloist with Symphony Orchestra

CHICAGO.—The Chicago City Opera Company's popular price season of week-end performances will be continued far into the spring providing the public response is sufficient to encourage the management to pursue its new policy of presenting popular operas at prices within the reach of all opera-lovers. Carmen, given on February 27, brought Maria Matyas into the limelight again. Featured during the past season as Jack in the Gruenberg-Erskine Jack and the Beanstalk, the young mezzo showed intelligence in her delineation and singing of that role in which she rose to stardom over night. As the heroine in the Bizet opera she strengthened the good opinion formulated previously as to her cleverness and complete understanding of the stage. Her Gypsy girl is conceived on different lines than her predecessors, for hers is not the haughty and flirtatious Carmen but a rather calculating woman whose shrewdness and designs are manifested at her first encounter with Don Jose and carried to the bitter end. The others of the cast were Pasquale Ferrara, Nino Ruisi, Hazel Sanborn, Ada Paggi, Conrad Mayo, Valerie Glowacki, Giuseppe Cavadore, Lodovico Oliviero, and Ben Landsman. Dino Bigalli conducted with zest and vivacity.

Pagliacci and Cavalleria, given the following evening, indicated that Sunday evening performances of grand opera are not popular here, for the audience was small and the maangement, desirous of pleasing the public, has decided to give Saturday matinees instead.

EDWARD COLLINS IN BENEFIT RECITAL

In the dual capacity of composer pianist, Edward Collins was chosen by Gamma chapter of Phi Beta to give a recital for the benefit of its scholarship fund in Kimball Hall on February 28. Well advised was the chapter in choosing the popular Collins, for the hall held a large audience. Collins' program included the Beethoven sonata opus 26, groups by Brahms and Chopin, and lighter numbers by Ravel, Hindemith, Allen Spencer, Strauss-Schulz-Evler and the recitalist's own Nocturne, Cowboy's Breakdown and Tango. In all these Collins displayed the manifold qualities that have placed him so high among American pianists and which must be added to restraint heretofore unnoticed in his playing. The audience manifested its keen enjoyment, demanding repetitions and encores throughout the afternoon.

LIBERO FILIPPO MAKES DEBUT HERE

A young California violinist totally unknown here, Libero Filippo, made his debut at the Studebaker Theatre under the direction of Bertha Ott on February 28. Heard only in his first number, the Bach E major concerto, the newcomer made a favorable impression through a facile technic, clean-cut playing and correct interpretation.

BACON AND MAIER ILLINOIS SYMPHONY GUESTS

Ernst Bacon, formerly of Chicago and now of the Pacific coast, wielded a mighty baton as guest conductor of the Illinois Symphony Orchestra on February 28 at the Great Northern Theatre. On the program was included the second movement of Mr. Bacon's first symphony in D minor, which proved sufficiently interesting to formulate the hope that at some future date the entire symphony will be made known here. The feature of the concert was Guy Maier's playing of the Mozart E flat major concerto. Delicacy and beauty of touch, pearl-like runs, poetic interpretation were the salient factors that brought an ovation for the gifted pianist.

HUMPHREY-WEIDMAN IN DANCE PROGRAM

The modern dance series sponsored by the university college of Northwestern University brought Doris Humphrey and Charles Weidman and their concert groups to the Auditorum Theatre on February 28. The large audience that practically filled the huge theatre confirmed the impression that this country is ballet-minded and enjoys gymnastic exhibitions when bearing the title of "modern dance." Dances that require explanatory program notes are not to our liking and for this reason the dance drama offered by these ultra-modernists left us somewhat bewildered. The audience apparently understood the meaning far better than we did, for after each episode their rapturous plaudits were bestowed on the little company.

HARRY ZELZER PRESENTS ANGNA ENTERS

The cozy and comfortable Civic Theatre is the ideal locale for dance recitals such as Angna Enters offers, because it provides the intimacy necessary to enjoy to its full the clever pantomime of this unique mime. Enters is the mime *par excellence*.

REUTER WITH PHILHARMONIC QUARTET

The penultimate concert of the Chicago Chamber Music Society in Orchestra Hall foyer on March 1 was presented by the Philharmonic String Quartet with the assistance of Rudolph Reuter, pianist. An ensemble player *par excellence*, Reuter's participation in the Dvorak Quintet, not heard here in many years, added much in making the concert one of the most enjoyable of the series.

KERNER-DONALDSON RECITAL

Several weeks ago two talented students made their professional debut in concert at Orchestra Hall—Betty Jaynes, pupil of Mrs. Herman Devries, and Janet Gunn, who comes from the studio of her father, Glenn Dillard Gunn. So successful were they that two other pupils from the same studios appeared jointly in debut recital at Kimball Hall on February 26—Corinne Kerner, contralto, and Herbert Donaldson, pianist. Miss Kerner has much to recommend her to the general public. Regal to see, this Minerva has besides pulchritude a voice of uncommon beauty in the low register, and powerful in the upper range. Miss Kerner should give attention to her English diction which does not compare with her German, French and Italian. Her program was interesting and varied, containing the classics, moderns and operatic arias, of which Erda's warning from Wagner's Rheingold deserved the rapturous plaudits of an audience of huge dimension. Mr. Donaldson, though young in years, plays with the authority of a veteran. Bach's chorales and chaconnes are tests for full fledged professionals, as they require steel fingers and wrists besides imaginative gifts and the debutant's account left little to be desired. It was, however, in the Chopin F sharp major and two etudes in G flat that Donaldson impressed by his sane and lucid interpretations. Both Miss Kerner and Mr. Donaldson are entering their chosen field of endeavor with equipment above the average and with further study should create a place for themselves in the profession.

DALIES FRANTZ SOLOIST WITH ORCHESTRA

Hans Lange conducted the symphony concerts of March 4 and 5 because of the sudden illness of Frederick Stock, who had prepared a program consisting of five compositions, three of which were new to the repertoire of the Chicago Symphony Orchestra—the sinfonia to a Bach Church Cantata, Felix Borowski's second symphony in E minor and the Mozart G major concerto. The program further contained the Bach B minor suite for strings and flutes and the polka and fugue from Weinberger's Schwanda. The Bach sinfonia, not played here before, most auspiciously opened a program which held much of interest for concert-goers. The Borowski symphony is not ultra modern, for it contains none of the dissonance so much in vogue these days, but is replete with beautifully harmonized, simple and inspired themes. Built on melodic lines, there is a flow of varied color in each of the four movements which are equally important as to form, contents and mood. In his symphony Borowski revealed himself a proficient tone colorist and instrumentalist; a sincere musician who writes in unpretentious style, fluently, adroitly, pleasantly and above all, imaginatively. The novelty does not stun either musician or layman, but it arrests the attention of both and deserves their admiration. Composition and composer were given prolonged applause, in which conductor and orchestra shared.

Dalies Frantz, though young in years, has acquired a reputation as a Mozart interpreter. His account of the G major concerto further advanced his renown and earned him a rousing reception from the delighted auditors. The concerto is not as scintillating as some others and is rather ungrateful for the performer; therefore, the more meritorious Frantz's performance.

DEYOUNG PRESENTS ARTIST PUPIL

Richard DeYoung, who counts among its students many professionals, presented Janet Fairbank, soprano, in a studio recital on March 1. Miss Fairbank, kown as a member of the Chicago and other opera companies, has also won recognition as a recitalist. On this occasion she revealed herself an intelligent singer who has been well schooled in all the branches of her art. The voice has grown in richness and brilliance, her phrasing is intelligent and her diction an object of admiration. Her selections included Mozart, Schubert, Schumann, Brahms, Franck, Fourdrain, Debussy, Poulenc and Carpenter, in all of which her musicianship and interpretation were admired by the large gathering.

KNUPFER PUPILS WITH CHICAGO SYMPHONY

Bertha Ostrar and Herbert Horn, Walter Knupfer's students who were winners in the Illinois Symphony Orchestra contest, have been engaged by Dr. Frederick Stock to play the two-piano parts in Saint-Saëns' Animal's Carnival at the next young peoples concert of the Chicago Symphony Orchestra on March 17. Miss Ostrar plays for the Beverly Hills Woman's Club on March 29 at the Wedgewood Room of Marshall Field's and is soloist with the Deerfield Shields High School Orchestra under the direction of Helen Mayer Mannings on April 4.

Raymond Hanson, another Knupfer pupil, was the pianist on the March 5 program of the Evanston Womans Club and he appears on March 16 for the Rogers Park Womans Club.

RICHARD CZERWONKY, conductor-violinist-composer, will conduct the premiere performance of his new symphony No. 1 with the Illinois Symphony Orchestra on March 14 in Chicago. He has finished a thirteen week radio engagement over CBS and last week played a violin recital in Ottumwa, Ia. (Photo Theatrical, Chicago.)

GOODWIN AND ROUSSEAU SING FOR CAMEO SALON

Une Soiree Francaise was given by the Cameo Salon in the drawing rooms of the former McCormack Mansion on March 6, the musical program for which was furnished by Esther Goodwin, contralto; Louis Rousseau, tenor, and Marie Ludwig, harpist. Miss Goodwin sang a group by Saint-Saëns, Clausson and Debussy in charming manner and elicited the approval of the discriminating audience. Exquisite French diction and artistic style were outstandng features of Mr. Rousseau's rendition of Debussy, Delibes and eighteenth century chansons. Miss Ludwig's offerings by Tournier, Debussy and Pierne won her enthusiastic plaudits.

LEO PODOLSKY PUPILS PLAY WITH ORCHESTRAS

Augusta Frank played the second Rachmaninoff concerto on January 7 with the W. P. A. orchestra in Columbus, O., in a concert given by the Saturday Music Club. Agnes Wardroper played the Arensky concerto with the Normal College Symphony Orchestra at the Michigan State Normal College in Ypsilanti on January 24. Frieda Wall did the piano part in the performance of Mississippi Lament by F. Grove with the Kalamazoo Symphony Orchestra in Kalamazoo, Mich. She also performed for the Music Club in Niles, Mich., and gave a recital at the Nazareth, Kalamazoo, on February 9. She played with Margaret Wickersham and Harold Berlinger a concerto program for the Progress Club with Leo Podolsky at the second piano in South Bend, Ind. Harold Berlinger offered a program on January 12 at the Sherwood Recital Hall, playing among other things the Schumann F sharp minor sonata and the Bach-Busoni Chaconne. Estella Felton appeared before the D. A. R. 181 at the state meeting on February 9 in Chicago. RENÉ DEVRIES.

Compositions by J. Henry Bové Have Performances

J. Henry Bové's compositions were featured by the New York Flute Club, on February 28, at the Beethoven Association Club House, New York. The songs included Go To Sleep, My Baby; Riches I Hold in Light Esteem; The Glow Worm and the Star, and An Indian Epic in Song (four song cycle for baritone). The instrumental group included four flute solos: Melodie, praeludium, impromptu-caprice, and the concertino.

NAOMI CULLEN COOK
"There is no soprano in the world more beautiful."
—Eugene Stinson, Chicago Daily News, Feb. 17, 1937

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Gina Cigna

DRAMATIC SOPRANO

Metropolitan 1937 Opera Season

Aida

Her debut certainly took rank as one of the more auspicious ones that have graced the administration of General Manager Edward Johnson. As an artist of temperament, schooled vocal resources and striking dramatic forcefulness she made an immediate impression. Hers was an Aida of poise and long experienced routine. And more than that, it was one of great emotional sincerity. Her voice is one of even range, with a warmth and richness of a true dramatic soprano of Latin temperament.—*New York American, February* 7, 1937.

Il Trovatore

Verdi's Il Trovatore was performed for the second time this season at the Metropolitan last night. The house was sold out, a fact attesting to the enduring popularity of the work and to the interest aroused by Gina Cigna, the Leonora of the cast, as a result of the favorable impression she had made at her debut last Saturday afternoon in Aida. . . . She specialized in brilliant top notes and often, as in the final quintet, with fine effect.—*New York Times, February* 12, 1937.

La Gioconda

Miss Cigna sang Gioconda with a command of the style and tradition of the role. She carries herself with dignity and acts with restraint. She knows that when the music is captivating the voice is the best medium for reaching the audience. . . . Miss Cigna's performance was rewardingly communicative.

—*New York Times, February* 19, 1937.

Norma

The huge audience, vociferously approving, saw and heard Gina Cigna, as the heroine, write finis to her brief engagement in a blaze of glory. From beginning to end hers was a remarkable impersonation. She sang with such a perfection of detail, with such a complete fusing of the emotional and intellectual aspects as to beggar description! The consummate manner in which she paced her "Casta Diva" moving with the cumulative intensity to the top of the aria and then bursting into those gorgeous descending phrases in a flood of golden legato, was an unforgettable experience.—*New York World-Telegram, March* 1, 1937.

1936-37 Appearances

Florence—May Festival: Alceste - Incoronazione di Poppea
Rome—Reale: Alceste - Aïda
Milano—La Scala: Gioconda - Ernani - Wally - Francesca Da Rimini - Mosè (Perosi)
London—Covent Garden: Aïda - Tosca
Verona—Arena: Norma - Lorelei
Rio de Janeiro—S. Paolo: Norma - Gioconda - Aïda - Traviata - Siegfried

Bordeaux, Paris, Monaco, Berlin, Vienna, Budapest — Guest artist in Norma; Aïda; Tosca; Traviata; Masked Ball; Trovatore

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NEW YORK CONCERTS

MARCH 1

Jarna Paull A young American soprano, Jarna Paull, made her recital debut at Town Hall, after previous vocal experience with the Metropolitan Opera last spring and also the San Carlo Opera during the autumn.

Miss Paull has a voice of ample fullness, useful range, and exceptionally agreeable timbre, with scale equalization well developed, even if not yet perfect.

Musical instinct and expression are exemplified in Miss Paull's interpretations Her command of style shows much variety for so youthful a vocalist, and registered tellingly in all but some subtle passages of Brahms and Wolf. They will not elude so intelligent a singer for long, however.

In addition to the foregoing composers, Miss Paull performed also Schubert, Strauss, Blech, in German; Ravel, in French; Cimara, Respighi and Puccini, in Italian; and Rachmaninoff, Arensky, Edward Harris and A. Walter Kramer, in English. The diction in all the languages was excellent. Puccini's Un Bel Di aria from Madam Butterfly indicated that Miss Paull's voice and dramatic sense are also of operatic calibre. Celius Dougherty gave smooth accompaniments at the piano. Much applause rewarded the attractive brunette artist.

Artur Schnabel Given for the benefit of the scholarship fund of Walden School, Artur Schnabel's piano recital at Carnegie Hall was heard by a numerous gathering of his faithful followers.

The program consisted of unconventional matter: Schubert's posthumous sonata in A major; Schumann's Davidsbündler Dances; and Beethoven's Fantasie (opus 77), Six Bagatelles (opus 126), and Rondo á Capriccio in G major (opus 129).

Obviously such a list was not one to titillate superficial listeners, but to interest seriuos musical minds. To such, Schnabel addressed himself in his usual elevated manner and from them he won their customary rapt response and sincere applause.

It is in itself a proof of Schnabel's artistic integrity that he selected a program entirely free from *ad captandum* effects, and illustrative only of the highest musical purposes.

The performances were in the best Schnabel tradition, with that pianist in absorbed moods, and giving authoritative interpretations supported by convincing mastery of tone and technic. He gained the full understanding and enthusiasm of his hearers.

Philharmonic-Symphony Chamber Orchestra The Bach Family was the title of the final program in the series given by the splendid chamber orchestra under Hans Lange, for the benefit of Bennington College's scholarship fund in Town Hall. And a remarkable sample was offered of the creative fecundity of this clan. Of Johann Sebastian, the list offered the Brandenburg Concerto (No. 5), with John Corigliano, violin, John Amans, flute, and Yella Pessl, harpsichord, as the excellent soloists; also the cantata (No. 98), Was Gott thut, das ist Wohlgethan, sung by the choir of St. Thomas' Church, Clarence Gittins, soprano, Robert Bette, tenor, and Robert M. Crawford, bass, with the ensemble. The concerto was played with delightful finesse, and the choral work moved the auditors by its rich polyphony and exquisite instrumental embroidery.

Three sons of the master were also represented. The third sinfonia by Carl Philipp Emanuel, for four-part string orchestra and harpsichord, is vivacious and agreeable music chafacteristic of its day. The concerto for harpsichord and strings (op. 7, No. 5) by Johann Christian (the "London" Bach) sounds a sturdier note and had a superb performance, polished and scrupulous in detail, by Miss Pessl and the orchestra. Mr. Amans and Amadeo Ghignatti, flutists, were the soloists in a suave and melodious sinfonia for strings by Wilhelm Friedemann Bach. The work of Mr. Lange and his men had its accustomed beauty and the enthusiasm of the audience rose to pronounced heights, presaging a welcome for the third series of the group contemplated next year.

MARCH 2

Anna Grossman Anna Grossman, young pianist, heard in Town Hall on Tuesday night, edified her audience by her clear-cut presentation of Bach's toccata in E minor and fifth English suite, Beethoven's sonata in A (op. 101), several Chopin pieces, and Ravel's sonatine. Miss Grossman's technical command is commendable, being sure, delicate and firm. She has a well produced and mellow tone. From an interpretative standpoint, Miss Grossman is musicianly, although at her present stage of development the full depth and color of a score such as the Bach and Beethoven works is not invoked. In the more lyric portions, she played delightfully. Miss Grossman's hearers were lavish of applause.

Oratorio Society Of New York For the eleventh time, the Oratorio Society gave its complete version of the Bach Mass in B minor (save for the usual omission of one of the twice-heard Osanna choruses) in Carnegie Hall on Tuesday evening. The first session began at half-past seven, and the second after an intermission at nine-thirty. In this stirring and conscientious performance of the gigantic work, Albert Stoessel again revealed his authority as conductor. The soloists were Louise Lerch, soprano; Rose Bampton, mezzo-soprano of the Metropolitan; William Hain, tenor, and John Gurney, Metropolitan Opera bass. The orchestra of sixty had as instrumental soloists, Charles Lichter, concert-master; Georges Barrere, flute; Bruno Labate, and Carlos Mulinex, oboes; Harrison Potter, cembalo, and Hugh Porter, organ. The vocal soloists were happily chosen, Miss Lerch showing competence in her role; Miss Bampton voicing her arias superbly, Mr. Hain giving floating and resonant tones to the Benedictus and concerted numbers; and Mr. Gurney, successful in the Et in Spiritum Sanctum, if somewhat less so with the Quoniam. As a whole the reading had many impressive moments, and the audience at the end gave extended ovations to the conductor, solo artists, the 300 choral members and the instrumentalists.

Jayne Rullman A new harpist was presented at Steinway Hall on Tuesday evening when Jayne Rullman, young pupil of Salvatore Mario De Stefano, gave an ambitious program consisting of works by Bach, Rameau, Handel, Tournier, Ravel, Hasselmans, Salzedo and De Stefano. The artist played with determination and style, her technic well developed and her tone solid. There were liberties with the tempo and rhythm and her shading was often abrupt, but on the whole Miss Rullman won the unstinted applause of her audience. Preludio by De Stefano had its first performance and had to be repeated. It was accompanied at the piano by Imelda Georges, who showed excellent taste in joining her part with that of the harp.

MARCH 3

Jacqueline Salomons The charming young French violinist, Jacqueline Salomons, faced a well filled Town Hall on Wednesday night. Offering Le Tombeau by J. M. Leclair, the Bach chaconne, Ravel's sonate, pieces of Bloch, Debussy, Milhaud, Mischa Levitzki, Nin and a nocturne et tarantelle by Szymanowski, Miss Salomons made vivid display of her art. She is a performer of smooth execution, commendable tonal resource and considerable expressive imagination. Her effects are well calculated and carried out with surety. In the Bach chaconne she was occasionally out of her interpretative depth, and certain of the acrid tonal implications of the Ravel number might have had sharper emphasis, but on the whole Miss Salomons maintained a high standard and fully deserved the ardent applause which greeted her. Her deft and musicianly accompanist was Edwin McArthur.

MARCH 4

Philharmonic Orchestra Conductor Rodzinski's artistic powers functioned ideally in Brahms' first symphony at the Thursday evening (and Friday afternoon) concerts of the Philharmonic Orchestra in Carnegie Hall.

The visitor from Cleveland gave every sign that he knows the opus intimately and loves it warmly. Brahms sounded irresistible, read with so much dramatic force and romantic variety. There was demonstrative assent from the audience after the rousing finale.

BEVERIDGE WEBSTER,
American pianist, now on a coast to coast tour. One of Mr. Webster's appearances earlier this season was with the New York Philharmonic Orchestra in conjunction with three other pianists, Eugene List, Mischa Levitzki and Frank Sheridan.

Opening the concert, we had Brahms' Academic Overture, not one of his great works but nevertheless an engaging one. Two novelties for Philharmonic programs were Dohnanyi's Variations on a Nursery Air, for orchestra and piano; and Kodaly's Dances from Galanta, for orchestra. The pair had been heard previously in New York with other orchestras, and were described in these columns on those occasions. It may be repeated in brief, that the Variations on the old air, Ah, vous dirai-je, Maman, are tuneful and humorous material, tastefully fashioned; and that the Kodaly score is also a light one, rhythmically attractive, but harmonized in more modern manner than the pages by Dohnanyi.

Arthur Loesser, New York pianist now on the faculty of the Cleveland Institute of Music and program annotator of the Cleveland Orchestra, played the piano part in the Variations, and put at their disposal highly polished mechanism, resourceful musicianship, and full appreciation of the many moods expressed in Dohnanyi's sprightly set of pieces. Conductor and soloist garnered a rich measure of handclapping from the delighted hearers.

MARCH 5

Katherine Ruth Heyman Works of Scriabin, in which she is especially known as an interpreter, formed a large part of the piano recital given by Katherine Ruth Heyman in Town Hall on this evening. The American pianist opened her program with Bach's partita in G, and then offered the Schönberg Klavierstück (op. 11, No. 2) and the Liszt sonata in B minor. Of the Russian composer, she

(*Continued on page 24*)

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Metropolitan Opera

NORMA, MARCH 1

Gina Cigna, Italian prima donna, bade farewell to Metropolitan audiences in Bellini's Norma—auspiciously closing her first season in United States. Mme. Cigna was supported in the performance by an outstanding cast, which included Bruna Castagna, Thelma Votipka, Giovanni Martinelli, Ezio Pinza and Giordano Paltrinieri.

The Norma role gives Mme. Cigna ample opportunity to demonstrate her magnificent voice and histrionic ability. She makes a beautiful figure as the stately daughter of Orovesa. Bruna Castagna proved to be a perfect foil, with her rich voice, and dramatic portrayal of Adalgisa. Mr. Martinelli's singing of Pollione was one of convincing power and beauty, and Mr. Pinza, ever satisfying in all his roles, gave a fervid picture of the heart-broken priest. The chorus sang unusually well under the baton of Ettore Panizza.

GÖTTERDÄMMERUNG, MARCH 2 (MATINEE)

Finishing the annual afternoon cycle of Wagner's Ring music dramas, epical Götterdämmerung sounded its supreme glories before a completely filled Metropolitan Opera House.

The might of the great tragedy and the magic of the wonderful music registered their unfailing effect, aided by a potent cast which no other lyrical institution in the world can match at this period of tonal history.

Kirsten Flagstad, with famous voice and singing art at their best, made Brünnhilde a thrilling figure. An ably partnering Siegfried was Lauritz Melchior, who seems never to want for abundance of tone, deep feeling and versatile histrionics. Ludwig Hofmann's striking characterization of the malevolent Hagen created its usual vital impression. He is especially successful in make-up, bearing and incisive projection of text. Karin Branzell's Waltraute is a favorite with Wagner enthusiasts at the Metropolitan, who continue to acclaim that artist's majesty and vocal eloquence. Dorothee Manski does her bit well as Gutrune, and Friedrich Schorr is a highly acceptable Gunther. Eduard Habich rounded out the cast with a truly grim portrayal of Alberich. Artur Bodanzky and the orchestra gave to Wagner and the singers what was their due.

LOHENGRIN, MARCH 3

Despite the fact that Kirsten Flagstad (Elsa), René Maison (Lohengrin), Gertrud Ruenger (Ortrud), Eduard Habich (Telramund), Emanuel List (King Henry) and George Cehanovsky (The Herald) were in this admirable cast, this production did not strike fire. The only reason for the rather dull performance (even though the singing and characterizations of all the artists were impeccable) was due to the heavy-handedness of Maurice de Abravanel, the conductor. This leader's tempi dragged unmercifully from the beginning to the end of the music-drama. At times he offered the singers accompaniments that forced them to lose the musical outlines of their utterances. This was particularly apparent in the scene between Ortrud and Telramund at the opening of Act II. With such an illustrious cast singing and acting so meritoriously, the packed audience would have cheered stentoriously at the end of each act, had Mr. de Abravanel done his job well.

To be sure, there were many curtain calls for everyone and warm applause. Naturally, Mme. Flagstad was the most cordially received, and with justice. There were no flaws of any kind in her presentation of Wagner's heroine. René Maison, the knight in silver armor, was equally fine in his delineation and acting the role better than any of his recent predecessors.

Gertrud Ruenger, offering her conception of Ortrud for the first time at the Metropolitan, won a rousing success. The part lies well for her voice, and she sang it with warmth of tone, excellent enunciation and artistic phrasing. Mr. List, Mr. Habich and Mr. Cehanovsky contributed distinctive tonal and histrionic portraits.

TRISTAN AND ISOLDE, MARCH 4

Another glorious performance of Tristan and Isolde was presented at the Metropolitan Opera House on Thursday evening. The familiar and refulgent cast comprised: Kirsten Flagstad (Isolde); Lauritz Melchoir (Tristan); Karin Branzell (Brangäne); Ludwig Hofmann (King Marke), Julius Huehn (Kurvenal); and in lesser parts Arnold Gabor, Karl Laufkoetter, James Wolfe and Hans Clemens, Artur Bodanzky conducted. Additional tribute must go to Mme. Flagstad because of her fine singing, despite the fact that her schedule has recently been so taxing.

THE CLANDESTINE MARRIAGE, MARCH 5

The second performance of Cimarosa's The Clandestine Marriage presented in English brought the same cast—Muriel Dickson (Caroline), Natalie Bodanya (Elisetta), Irra Petina (Fidalma), Julius Huehn (Count Robinson), George Rasely (Paolino), and Louis D'Angelo (Geronimo)—as the one heard at its première. All the artists sang with gaiety and charm and enunciated impeccably.

Ettore Panizza directed the opera but Wilfred Pelletier conducted for the ballet Serenade preceding the operatic production.

LA TRAVIATA, MARCH 6 (MATINEE)

La Traviata drew a capacity audience at the Saturday matinee, and it proved to be a capital performance, with three newcomers in the principal roles: Bidu Sayao in the title part; Charles Kullmann, Alfredo; and John Brownlee, the elder Germont.

Miss Sayao repeated the excellent impression made at her debut. She was in extremely good voice and brought color, freshness and charm to a part which is ideal for her vocal and artistic qualifications. The Sempre libera was beautifully sung. In appearance, the Brazilian soprano pleased the eye, wearing lovely costumes with grace. She scored well with the responsive audience.

Mr. Kullman sang with much style and verve, and looked well. Mr. Brownlee brought sincerity and dignity to the role of the father, singing with tonal richness and clarity. The three artists shared in well earned applause during the curtain calls.

Others in the supporting roles included Thelma Votipka, Lucielle Browning, Angelo Bada, Wilfred Engelman, George Cehanovsky and Norman Cordon. Panizza conducted with his accustomed skill.

AIDA, MARCH 6

Aida seems to be by all accounts the hardiest and most persistent of all the Verdi perennial operas. The work had its sixth performance in the season at the Metropolitan on Saturday night. A novelty of the performance was a Radames new to this audience, Arthur Carron, who had sung the Nile scene at a Sunday night concert, but never the complete role under the Metropolitan auspices. Mr. Carron, although summoned at short notice to take the place of the indisposed Sydney Rayner, proved equal to the test, and sang clearly and well. Elisabeth Rethberg was the familiar and brilliant Aida; Bruna Costagna, an alluring Amneris; Richard Bonelli was in his vocal glory as Amonasro; Ezio Pinza, superbly sonorous as Ramfis; and Norman Cordon, the King. Thelma Votipka intoned the music of the Priestess. The conductor was Panizza.

Sigma Alpha Iota Notes

Among recent events in local chapters of Sigma Alpha Iota, national music fraternity for women, Marie M. Hine, composer and organist of Oklahoma, was made honorary member of Sigma Gamma at Tulsa University.

Gertrude Evans, national president, and Mildred Odell Sale, executive secretary, officiated at the recent installation of Alpha Chi at Oklahoma College for Women.

Sigma Kappa, at the University of Wyoming, celebrated its founder's day. The following pledges were announced: Agnes Amoss, Inez Anderson, Ellen Crowley, Faneuil Fellhauer, Beth Hays, Margaret Macfie, Winifred Moon, Muriel Muirhead, Jessie Parks and Beverly Rhodes.

A performance of the Count of Luxembourg was presented on February 8 by the Lamont Opera Club (Florence Lamont Hinman, director) of Denver, in which were members of Sigma Upsilon.

Margaret McCulloch at Barbizon

Margaret McCulloch, contralto, gave a recital on February 9 at The Barbizon, New York, with Solon Alberti at the piano. Among her numbers were two songs by the early American composer, Hopkinson, Beneath a Weeping Willow's Shade and My Generous Heart Disdains. She sang four Lieder by Wolf, an aria from Wagner's Rienzi, songs in French by Duparc, Jean Cras and Poulenc, and in her English group was El Zingaro by Mr. Alberti.

Internationally Famous

Photo by A. Lavieos, N. Y.

Bartlett and Robertson

"The best loved piano duettists in the world."
—*Redfern Mason, Boston Transcript, Feb.* 1, 1937

"They have what it takes to capture an audience."
—*Chicago Journal of Commerce, Jan. 6, 1937*

"The best two-piano team of them all."
—*New York Daily Mirror, Feb.* 15, 1937

"Played in the delightful way they have made famous."
—*New York Journal, Jan. 11, 1937*

"Topnotch team of duo-pianists."
—*Time (Newsmagazine), Feb. 22, 1937*

Next American Tour
November 1, 1937 to February 15, 1938

ROUND THE WORLD TOUR: 1938

CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division of Columbia Concerts Corporation of Columbia Broadcasting System
113 West 57th Street *Steinway Pianos*

J. Abresch photo

BRUNA CASTA

Wins Tumult

AS AMNERIS IN "AÏDA"

"Bruna Castagna as Amneris carried herself regally and sang with nobility of style as well as vocal richness and fire. In the judgment scene the continence and dignity of her performance were as notable as its vividness and force. Furthermore this Amneris was costumed with fine taste. —*Pitts Sanborn, New York World-Telegram, Feb.* 8, 1937

"Her beauty was enhanced by new costumes, her voice was lovely and she sang with the feeling and vocal lustre which we have come to expect from her. Altogether it was an exciting occasion." —*New York Evening Journal, Feb.* 8, 1937

"Of the same artistic standard—a combination of the superb quality and faultless technique that have brought her world renown—was Bruna Castagna's Amneris."
—*Grena Bennett, New York American, January* 1, 1937

Wide World photo

Norma

AS AZUCENA IN "IL TROVATORE"

"The vocal opulence which she brought to the part of Azucena seemed unparalled in local annals. We have never had a more resplendent Azucena, vocally, nor one who seemed to have drunk so deeply at the Fountain of Youth."
—*Marjory M. Fisher, San Francisco News, Nov.* 16, 1936

"First of the stars in yesterday's assemblage was Bruna Castagna, the queen among all the Azucenas. Her voice is one of those youthful, utterly tireless, marvellously clear, strong and musical human instruments of which we have been hearing much. Her power as musician, actress and artist earned one of the great ovations of the year, and with fullest justice."
—*Alfred Frankenstein, San Francisco Chronicle, Nov.* 15, 1936

AS ADALGISA

"This is naturally a rich and
performance became that of
Metropolitan has had in the
—*Olin Downes,*

"Castagna's opulent voice w
—*Lawrence Gilman, New Yor*

"It was no surprise to find M
acted and beautifully sung."
—*Pitts Sanborn, New York*

"The Adalgisa, Bruna Castag
manner born."
—*Samuel Chotzinoj*

"The Adalgisa of Castagna
marked by a moving delineat
—*Henriette Weber, New Yor*

"No Adalgisa in recent year
taste and unimpeachable sing
was a veritable lesson in artis
—*Julian Seaman,*

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AGNA

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De Bellys

Carmen

N "NORMA"

eautiful voice. Castagna's
he best Adalgisa that the
t ten years."
ew York Times, Feb. 21, 1937

effectively displayed."
Herald Tribune, Feb. 21, 1937

e. Castagna's Adalgisa well

Vorld-Telegram, Feb. 22, 1937

, appeared to the Bellini

New York Post, Feb. 22, 1937

s the best within memory,
n and exquisite singing."
Evening Journal, Feb. 22, 1937

nas displayed such dignity,
g as did Mme. Castagna. It
verity."
w York Mirror, Feb. 21, 1937

OR CONCERTS

MENT:
& JONES
reet, New York
ion of Columbia Broadcasting System

AS CARMEN

"Probably no other Metropolitan Carmen since Maria Gay has pleased so numerous a public. For this happy state of affairs the Italian contralto's sumptuous voice and excellent musicianship are in part responsible, and in part the praiseworthy absence from her acting of anything meretricious or cheap. Such a genuine impersonation of the much-impersonated Carmen is rare and treasurable."—*Pitts Sanborn, New York World-Telegram*

"The Carmen was Bruna Castagna. Her local debut was brilliant, for her voice has youth, freshness, power and much Italian gold. It had the dusky depth of the gypsy character when necessary, and it rose to the dramatic heights the music demands."
—*Alfred Frankenstein, San Francisco Chronicle, Nov.* 6, 1936

"A new Carmen, Bruna Castagna, did for her role what good voice, good musicianship, and a lively stage intelligence can attain. Her action was tasteful and original. Her deep contralto fell freshly upon the ear and was unusually flexible."
—*Alexander Fried, San Francisco Examiner, Nov.* 5, 1936

"While Castagna was on the stage there was never a dull moment. Spirited, frankly voluptuous, with that 'something' popularly called 'it' in her eyes and voice, Castagna proved the most exciting Carmen seen here in many and many a year. Her contralto voice, which is rich and full and tremendously expressive, was luscious, defiant, tragic or seductively 'caressing' to accord with each dramatic or emotional mood. Her mastery of nuance was used with startling effect in the insinuating phrase of the Habañera and the Seguidilla and it was echoed in her use of the castanets which conveyed messages no less explicit than her singing."
—*Marjory M. Fisher, San Francisco News, Nov.* 5, 1936

Wide World photo

Trovatore

AS LAURA IN "LA GIOCONDA"

"Bruna Castagna was an opulent Laura."
—*New York Times, Feb.* 19, 1937

"Mme. Castagna sang with notable tonal opulence."
—*New York Herald Tribune, Feb.* 19, 1937

"Bruna Castagna sang for the first time the role of Laura and did it beautifully."
—*New York Journal, Feb.* 19, 1937

"Bruna Castagna, in excellent voice, was a more than satisfactory Laura." —*New York Post, Feb.* 19, 1937

"Mme. Castagna sang with vocal opulence and well considered expression."
—*Pitts Sanborn, New York World-Telegram, Feb.* 19, 1937

I. Abresch photo

Aïda

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Weekly Review of the World's Music

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NEW YORK MARCH 13, 1937 No. 2929

NEW ADDRESS

The Offices of the Musical Courier Are Now Located on the Seventh Floor of 119 W. 57th St., New York City, a Few Doors West of Our Former Location.

Dimitri Mitropoulos of Greece has been appointed conductor of the Minneapolis Orchestra. Congratulations are due him, and also the wish that the critics there may never say that his interpretations are Greek to them.

—o—

Where Could They Be?

William J. Henderson asks plaintively in the New York Sun of March 6, why America cannot produce "a wizard of the baton"? None of us is able to give him an enlightening answer.

Just to make it harder, Mr. Henderson also inquires why America has no composer able to write string quartets equalling those of Beethoven? Again the reply is a sounding pause.

However, Mr. Henderson sets forth the attractive reward which would go to the American Beethoven:

> The National Institute of Arts and Letters would probably elect him a member, but suppose he made a visit to Washington, what standing would he have among Senators and Representatives?
>
> The reader knows as well as this writer does that the great men of the political world would regard a composer of string quartets with curiosity and place him among the minor products of this country. Even if the young man were to write the long-awaited American opera, what would be his standing among the captains of industry? You know and this writer knows that his standing would be somewhat higher than that of the industrialist's private secretary and somewhat lower than that of his junior partner.

May one add, "or that of the janitor"?

"Big Business", continues Mr. Henderson, "has no vision." W-H-A-T? There never is a Rotarian or Kiwanis meeting at which the speakers fail to allude to the gathering as "men of vision."

All this is a huge subject just as the Musical Courier goes to press, and next week will suffice for further discussion.

Return to Normal

The news has leaked out that the Metropolitan Opera Association and the New York Philharmonic Orchestra have been quietly planning a longer season next year. This has been interpreted to mean that the economic squalls are past and that the future is beginning to promise easier sailing.

In the case of the Metropolitan, the anticipated extension of the contract of Edward Johnson as general manager for two seasons, and the planning of the future program on that basis, seems to indicate a heartening degree of confidence. It is reported that next autumn the opera season will open on November 29, in place of December 21, and that it will consist of sixteen weeks instead of fourteen. (In the old days twenty-four was the usual schedule.) It is also rumored that the long discussed production of Verdi's Otello will definitely take place next winter.

The Philharmonic is said to have in view an even more liberal extension of its season, from twenty-four to twenty-eight, opening October 21. This is almost as long as the maximum of its schedules during the Toscanini era, when thirty weeks of concerts were regularly given.

Formal announcement of these increased programs is still to be made by the two organizations, but there is no question that the orchestral audiences, especially on Sundays, were larger this season than last. The opera also was sold out repeatedly, notably in its Wagnerian performances, and on some Saturday afternoons standees were so thick that one could not find an additional place.

Whether this indicates that more money is in circulation (and it seems probable that there is) or whether the patrons are psychologically less prone to hoard it for emergencies, must be left to the economists to interpret. But music-giving seems to be well on the way to normalcy, and that is indeed good news.

—o—

When the Opéra Was New

Coincident with the recent reopening of the Paris Grand Opéra after extensive rebuilding and modernization, the publication Le Menestrel recalls the gala occasion on January 5, 1875, when the edifice was inaugurated. J.-G. Prod'homme, historian of the celebrated building, writes colorfully of that august assemblage in the days of the Third Empire.

He recalls that as a result of the attempt made there by the assassin Orsini on the lives of the Emperor and the Empress, January 14, 1858, the auditorium of the old Opéra in the rue Le Peletier was considered too easily accessible. The building of a new house, surrounded by ample space, was decided upon and launched by an Imperial decree in 1860. Charles Garnier (after whom the Opera is still called Palais Garnier by the French) was chosen as the architect. Five years later, during the Paris Exposition, the facade was already built, and in 1869 the roof was complete. But the Franco-Prussian War intervened, followed by the brief but bloody struggle of the Commune. It was not until after these nation-shaking events that building recommenced. Revenues were stingily provided and the work languished until, in October, 1873, the old Opéra was burnt to the ground, and the singers had to take refuge in the Théâtre Italien. The next year Garnier was authorized to proceed, whatever might be the cost. The outlay amounted to 35,500,000 francs, and at the end of 1874 the structure was complete.

Much anticipation had been created by articles appearing in the press. Lengthy experiments were conducted to secure the best acoustical and lighting conditions. On December 1, a solemn "audition" took place at which were privately presented samples of various popular works—the overture to Auber's Masaniello, and that to Der Freischütz, the soldiers' chorus from Faust, and the Benediction of the Swords from Les Huguenots, with Pedro Gailhard. The decision was reached that the orchestra did not sound sonorous enough, as it was sunk some distance below the chairs of the parquet, and it was raised.

Much excitement attended the trial of the lighting, magnificently achieved by means of 396 gas jets in the great chandelier and by 120 in the footlights. But this was augmented to cast an even greater illumination—a record for those days before the mazda currents were known. On December 31, a newspaper reported that "today at one p. m., in the presence of the Minister (of Fine Arts) M. Garnier delivered to M. Halanzier (the impresario) the 9,742 keys of the building," which had, according to Prod'homme, no less than 2,531 doors.

It was suggested that a ball might fittingly open the new house, but this was rejected. The choice of a work for the gala occasioned no end of controversy. Should it be one single opus, or acts from several? A national or a foreign work? The latter suggestion created outcries of wounded patriotism, and staunch admirers of Ambroise Thomas, then director of the Conservatoire, wrote to the papers demanding that his Hamlet be given. Of course, Faust was thought of, but the *décors* were not ready. When overtures were made for her presence, Christine Nilsson at first refused to sing Ophélie or Marguerite; but she reconsidered and promised to return from Russia for a good fee, especially as she confided that she had lost 100,000 francs there.

The solution was finally hit upon of giving a mixed bill—Acts I and II of La Juive, with Villaret, Belval, Bosquin, Mmes. Krauss and Belval; the church scene from Faust, with Gailhard and Mme. Nilsson; Acts III and IV of Hamlet, with Faure, Gailhard, Dieu, Mmes, Nilsson and Gueymard, and Act II of the ballet, La Source, by Delibes.

But troubles were not at an end. Mme. Nilsson grew temperamental, and took to her bed, while bulletins from the doctors were issued to the press. It was said that she was jealous of the prominence given Gailhard in the program. In the end the bill was completely revised, with the names of two foreigners, Rossini and Meyerbeer, added, "but in quite small type." The new program read: overture to Masaniello, two acts of La Juive, overture to William Tell, Benediction of the Swords, and La Source. The scenery was hastily improvised, with sets from another opera used in at least one scene, but no one seemed to mind, so great was the interest in the magnificent new house and the social brilliance of the occasion.

The Minister of the Interior decreed that everybody should pay for his seat—even the architect Garnier, but by a gracious ruling of the Minister of Fine Arts, he had to pay only 120 francs for his box. Among the notables present were the Burgomaster of Amsterdam, the ex-King of Hanover, the young Alfonso XII, King of Spain and the Queen Mother Isabella. The presidential loge was occupied by Marshal MacMahon and his officers. The gate receipts for the gala were 36,282 francs, and those of a ball for charity a month later were 160,000 francs, equal to a million and a half today. But work was carried on up to the last moments, and some of the boxes had to be lighted by candles. Outside the throng was dense, and the facade was in complete darkness—it was before the era of flood-lighting at night. "Fortunately," said a writer, "the surrounding houses had been lighted by gas." A thick fog hung over the scene.

Today one has become so familiar through photographs with the grand staircase and gilded ornamentation of the massive foyer that one can only conjecture the admiration of the opening night elect.

Through many vicissitudes that the Opéra has passed since then, it retains its distinction as one of the richly lavish edifices of the world, a true home of lyric art even when the vocal achievements of its casts are less resplendent than those of a golden past.

—o—

Unmusical Waves

Aside from cancelled concerts and closed music schools and studios, the recent devastating floods in the Ohio Valley had also other strange results of a tonal nature.

It is estimated that at least 10,000 pianos were ruined in the aqueous destruction. In Louisville the greater part of the residential section was under water, which also covered similar districts in Portsmouth, Ironton, Evansville, New Albany, and other cities. Homes, business places, cafés, saloons, schools, music stores, all lost pianos.

One family had just finished paying off the piano on which the seven children were learning to play. When the water crept up, the mother called the salesman and asked him to send a truck to get the piano. He did. The piano is the only thing saved; even the house was washed away by the strong current.

A man worked with neighbors to pile his piano on the dining room table, supported by heavy pieces of furniture to carry the weight. But the piano was completely submerged. "If I can ever buy another piano," he said, "I'll get a portable one that I can put in the attic or on the roof." Evidently he meant the new spinet type.

Just what is the piano trade to do in this situation? Will the people, when they recover, buy smaller pianos? Will they acquire second-hand ones? Those who lost everything in the flood, even their houses, may never be able to. What per cent can be replaced? Will the government finance a loan for this purpose, so that children need not grow up without music in the home? Will it lead to children learning to play other instruments? All those questions are interesting, and await useful answers.

VARIATIONS

By Leonard Liebling

There is nothing much new to report about the Dickstein Bill, except that my recent articles on the subject have brought about my head a number of protesting missives—I had almost written missiles.

Most of the writers misunderstand my attitude in the matter, and seem to think that I am in favor of excluding from America the famous artists who visit us professionally from Europe. The protestors evidently read my stuff too hurriedly, or else are trying purposely to cloud the issue. In no line did I suggest the banishment of great European artists, but only pointed out that they enjoy an open door here, while restrictions are put upon Americans in Europe who try to work profitably there. In some foreign countries such Americans are not even allowed to depart with any money they might have earned, but must leave it behind them or invest it in commodities of those lands.

Let me say here and now that I do not think the Dickstein Bill will pass the Senate, even if it ever comes up for a vote. The measure is, as I have said before, intrinsically faulty, and if made into law as it stands, could not successfully bring about the conditions it seeks to establish.

I had for a long time been interested in the plight of those American musicians who are not leading box-office attractions, and they are the ones my articles were designed to help by bringing about open discussion. I used the Dickstein Bill as a good premise for the purpose. The successful American artists need no assistance. Most of our unemployed musicians are not concert and opera performers, but orchestral players and teachers.

A pair of valued letters received by me were from Charles L. Wagner, individual manager, and Frederick Schang, Jr., representing the Concerts Association of America. Both properly take the attitude that success in music cannot be legislated, that Americans have the right to patronize the best tonal talent irrespective of whence it comes, and that the public is the sole arbiter of what and whom it wishes or does not wish to hear.

Those are unanswerable arguments, with which no informed person would disagree. However, the condition still remains that European orchestras and bands, music schools and chamber music organizations, are not permitted by their governments to employ foreigners in regular positions that could be filled by natives.

Messrs. Schang and Wagner are agreed that America should not stand for chauvinism in matters of art. Mr. Schang puts it like this: "When you say that foreign artists may have a better opportunity in the United States than American artists in some European countries which have forgotten the meaning of democracy and fairness, you are stating something of which you should be proud and not something for which you should be apologetic."

Mr. Wagner's conclusion is as follows: "Artists cannot be made the subject of reciprocal trade treaties, like coffee, sugar or potatoes, and cannot be dealt with or regimented on the basis of international trade reciprocity. . . . As was said only a few days ago by President Angel of Yale, 'The real enemy of liberalism, is a shallow, bigoted and dogmatic partisanship, whether political, economic or religious and by whatever name known.' . . . I think that the best thing written on this subject, is a sentence from an article by the Washington correspondent of the New York World-Telegram, which says, 'Dickstein himself came to this country from Russia at the age of three. We wonder what American child was exchanged for him?'"

Now let the controversy rest for the present, as there are also other matters calling for space in this department.

* * *

Some of the happenings set forth hereinbefore, have a not too remote connection with the succeeding paragraphs, which are based on the lack of sufficient engagements for American artists.

* * *

A special drawer in this desk is nearly full of filed letters received from musical professionals during the past few years, asking for work, advice as to how to procure it, or how to get compositions published and performed. I have not made a count of the letters, but estimate them roughly as running into many hundreds.

All the letters have been answered briefly, but with discouraging content, brought about by conditions which I cannot regulate. The majority of the missives requested personal interviews, and of course those had to be reluctantly refused, owing to lack of time at my command. A few of the correspondents replied impolitely, accusing me variously of cynicism, insincerity and hard-heartedness. Those reproaches distressed me, because they are decidedly unjust.

To make the truth clear in the circumstances, so that possible future correspondents may be deterred from useless effort, and can understand my motives. I shall quote part of a letter which came to me, and later my answer thereto:

"I heard your talk at . . . which greatly interested me. I am one of those young artists of whom you spoke with so much concern, a native American, possessed of good musical background, and if I'm to believe some dependable opinions, the owner of an unusual voice coupled with a good singing talent. Further, I have won a conservatory scholarship.

"I suppose you wish to know what I expect you to do for me. Well, as you can guess, I'm not making a living singing, and what less can one expect of his profession, than a decent living?

"I can do musical comedy, opera, radio, choir, club programs, straight concert and teaching—and have actually done some of each. But my own real desire is to be a concert artist of the first rank. I look upon the other activities as really a 'build-up' for this field, and as such am perfectly willing to 'go through the mill' to establish myself.

"However, I know that there are certain young artists doing almost nothing but concert work (in a small way) but under the management of well-known managers.

"What I want is to find out what managers can be approached in the matter, and how one could meet them for the purpose of an audition. I know that you must be as well, if not better informed about such things, than anyone else. It is your business to have such knowledge, and perhaps you'd be willing to send it along.

"In other words, when could I see you, and perhaps sing for you? I hope I'm not too expectant . . ."

Attached is my answer to the foregoing.

* "New York, February 19, 1937.

"Dear ——.

"I am in receipt of your letter of February 18, and thank you for your good opinion of my address.

"Unfortunately I cannot be of use to you in your request, as the only advice I could give you regarding the auditioning of managers is to write to them or see them personally and offer the vocal test.

"My own undeviating principle is not to hear artists privately or to confer with them about engagements or to give letters of introduction. You will readily understand that there are hundreds of worthy young performers and composers, many of whom I know personally or who are sponsored by friends of mine, or studying with teachers of my acquaintance, and of course it would not be fair for me to make any exceptions, even if I had the spare time to do so.

"This may seem discouraging to ambitious and gifted young persons, but the career they have chosen voluntarily calls for personal effort and perseverance, and the overcoming of obstacles.

"While I am not in a position to aid individuals, I try to do all I can for young artists and composers collectively by pleading for them whenever and wherever possible with my pen and in public speech. Their problem is especially difficult with managers, who naturally and justifiably are in business for financial profit, and on that account necessarily seeking clients with box office reputations. However, here and there a manager has undertaken the launching of an unknown artist with money enough to pay for introductory recitals, publicity, and the other aids to exploitation.

"Once or so in a blue moon, some manager, growing enthusiastic over merit and its future commercial prospects, has risked such sums himself, but the urge is so rare that the exceptions merely proved the rule.

"These are days when many a well-known artist has been suffering long periods of unemployment, and finds it as difficult to make a come-back as the newcomer to make a start.

"With sympathetic good wishes,

"Sincerely,

"L. L."

Young artists of the future face an even greater handicap, for doubtless many incipient ones are today in the bands and orchestras of public schools in the United States. We have 28,000 such bands and 32,000 orchestras, with a total membership (not counting pianists) of 2,500,000. It is some consolation to know that most of them will remain in the amateur ranks, but what's to become of the rest?

* * *

Who would have thought a few years ago that a Metropolitan Opera season could go on with only a couple or so of Puccini performances? That, however, seems to be the plan this winter, for the twelfth week of the M.O. run (there are fourteen weeks altogether) brought Madam Butterfly and La Boheme as the first 1936-37 productions of the once indispensable Italian composer.

Strangely enough too, the patrons, so far as is known to the Musical Courier, seem complacent about the matter. No angry mobs have stormed our lyric citadel demanding more of Puccini. A critic here and there mentioned the prolonged omission but expressed only mild curiosity and no indignation whatsoever.

Operatic politicians have their own guess regarding the reason for the neglect. They know that the Puccini royalties are still excessive, and the Metropolitan exchequer is not. Ergo, no Puccini. His publishers sit on the outside looking on, and their once fat royalty income is gone, so far as the Metropolitan is concerned. That will please the supporters of the Dickstein Bill no end.

By the way, Madam Butterfly is to be done on March 17 by the Philadelphia Civic Grand Opera Company—just to keep Puccini's memory green there? The date is St. Patrick's Day.

* * *

In the moving picture, Big Broadcast of 1937, Leopold Stokowski conducts an orchestra in an impressive performance of Bach music. It is rumored that the playing was done in Philadelphia by its orchestra, and phonographically recorded there; and that the music heard in the film is the record in question—with the Hollywood studio orchestra merely going through the motions of playing, and making not a sound. A devastating story, if true.

* * *

Observant M.B.H. has a kindly idea; "It strikes me that the long-suffering orchestral double-bass players have been standing up for a sufficient number of years. No one could blame them, were they to organize a sit-down strike at our symphonic plants—the concert halls."

* * *

Should one agree with C. I.'s suggestion that the Metropolitan ought hereafter be called "the Flagstad Opera House?"

* * *

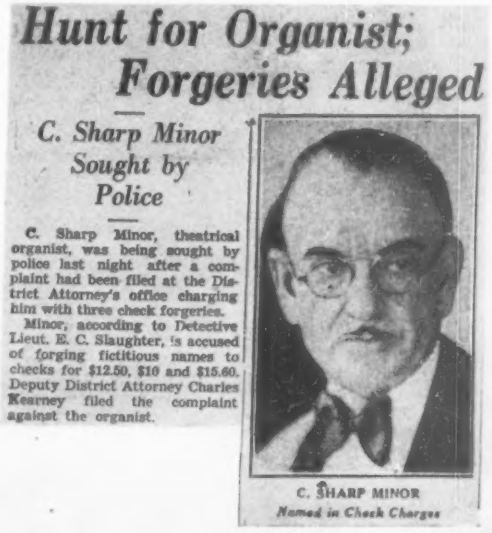
In a speech on opera in English, William Lyon Phelps remarked recently that he would rather hear Lohengrin say "Elsa, ich liebe dich, than "Elsa, I loaf you."

* * *

Elbert Haskins, head of the music department at the Louisiana Polytechnic Institute of Ruston, La., writes that at his final examination in a Music Appreciation course, one of the papers had this definition of Art Music: "Art Music is an expression of one's feelings, accompanied by an instrument usually."

* * *

The accompanying picture is reproduced from the Los Angeles (Cal.) Examiner of February 3. The sender comments: "Evidently the gentleman, after registering his manual art, decided not to stop there."



Hunt for Organist; Forgeries Alleged

C. Sharp Minor Sought by Police

C. Sharp Minor, theatrical organist, was being sought by police last night after a complaint had been filed at the District Attorney's office charging him with three check forgeries.

Minor, according to Detective Lieut. E. C. Slaughter, is accused of forging fictitious names to checks for $12.50, $10 and $15.60. Deputy District Attorney Charles Kearney filed the complaint against the organist.

C. SHARP MINOR
Named in Check Charges

Lucky me. Just because I happened to go into the Hotel St. Regis for a moment last Tuesday noon and saw Walter Damrosch, Mrs. Moriz Rosenthal, Dorothy Gordon, Helen Havaner, Eva Gauthier, the David Mannes', Mrs. Herman Irion, Edwina Eustis and others of their ilk crowding themselves into the soaring elevators, I got a free luncheon.

Naturally, I follow anyone who possesses even the faintest aroma of music, and upon this occasion I squeezed into one of the gilded lifts and was shot upward to the decorative Viennese Room on the hotel's roof.

There I found sumptuous tables prepared for a banquet and, passing myself off on the unsuspecting publicity magnate, Helen Havaner, as Francis Perkins of the Herald-Tribune, was received royally and alloted a pink chair at the press table. I was a bit worried for fear Frank might turn up and unmask me, but my fears and digestion were set at rest when a seat mate told me F. D. P. was probably devouring Götterdämmerung at the Met instead of broiled chicken and ice cream.

I ate my way steadily through the erudite speeches made by Mrs. Rosenthal, Dr. Jacob M. Ross (principal of the Alexander Hamilton High School of Brooklyn), Dorothy Gordon and Edwina Eustis about the extraordinary achievements of the Musicians Emergency Fund during the past three years. Between swallows I had my emotions aroused by Miss Eustis' tale of the sixteen-year-old boy, born dumb, who through music has become able not only to talk but read and write. I even choked over some of the stories Dr. Ross told. And I gulped excitedly when Mrs. Rosenthal stated that a total of 4,829 concerts for school children had been sponsored in greater New York by the Musicians Emergency Fund since its inception.

But having eaten everything in sight, including a taste or two of the table decorations, I left hurriedly. It doesn't do to look a gift horse in the face, they say—even if it's the Musicians Emergency Fund.

* * *

If I am alive I have only my quick wits to thank. For, my children, I assure you I never had such a discommoding experience in all my exotic life as that which occurred last Saturday. From now on, March 6, 1937, will be remembered by me as the day when I got packed.

Perhaps that may sound strange to you and possibly you will think I have mixed myself up with F. D. R. and the Supreme Court. I assure you, however, that I do not mean "packed" in a political sense; I mean that I was "packed" literally, thoroughly and completely.

This is how it happened and you can believe it or not, just as you choose. I have always been accused of lying, and in many cases, justly. Hence, my word cannot be trusted, I know. At any rate, here is my story and I'll stick to it.

Last Friday night, according to my custom, I slipped into the Musical Courier offices through my favorite transom and proceeded, as is usual, to rifle the desk drawers of my compatriots for evidence which might be useful to me in my career. Sometimes I find marvelous items for my weekly revelations but not often. Usually I unearth love epistles from strange creatures called Fannie, Sybil, Elsa and Betty written to the alluring males of our staff; and equally pungent love messages signed Billy, Tom, Max and Aaron addressed to the feminine charmers. There are, of course, the ubiquitous bills, shoes, hairpins, bottles of eye-wash and spirits, facial tissue, cleansing creams and once in a while a pair of garters or a faded pressed violet. Rarely do I find incriminating papers, so long ago I came to the conclusion that upon the whole my brothers and sisters of our weekly sheet led lives that were dull and circumspect.

Having pursued my nocturnal routine, I established myself at Leonard Liebling's ink-besmeared desk and began compiling the erudite news column you were to have read in this issue.

Suddenly I heard a terrific noise in the corridor of the Steinway Building, and with a crash the main door to our establishment was thrown open. Naturally, being thoroughly familiar with the methods of the police since, in my youth, I have been in several resorts when raids took place, I looked for a way to escape. Running hither and thither in desperation, I almost screamed in terror. I could find no way out of my predicament. In a flash my past sins unrolled before my eyes. I was certain that, once being picked up, jail for life would be my reward.

I had briefly noticed when I came into the darkened office that there were many unfamiliar furniture shapes scattered about the place, but I had been so absorbed in my sleuthful activities I had paid scant attention to them. Now I saw that these shapes were empty packing cases of huge size. Hearing rough voices and the tread of heavy feet I ran to one of these and threw myself into it cowering and shivering in a far corner.

Lights flashed on, voices and feet approached my hiding place. I was about to be discovered. I could almost feel the bite of irons on my fragile wrists.

Instead of a searching electric torch in my eyes, there came a shower of heavy books on my head, which knocked me unconscious.

How long I lay under this load of learning, I do not know. When consciousness returned to me, I found that the cover of the case had been nailed on. Despite persistent attempts, I could not raise the lid. Outside my prison I heard voices and the sounds of much activity. At last, amid the screeching of nails torn from heavy wood, the cover was ripped off of my living tomb and daylight flooded in. Two peering faces, vaguely familiar, were looking at me with gaping mouths of astonishment.

"Who are you?" the creatures fatuously asked.

"Simon Snooper," I answered feebly.

"Thank God," one of them said. "Nobody could find you. Everybody thought you were lost. Come on out now, and get to work in our new office. You're late with your copy."

"Right away, Mr. Johnson," I stuttered, and sore in all my appendages, set to work to write this adventure.

* * *

Carlotta and Fritz Reiner certainly have a party complex. Whenever they are to sail for Europe they give themselves a party for their friends. Whenever they come home from Europe they do it again. And since these two birds are always going places, the parties are frequent, amusing and last for hours.

Last Sunday, having returned from an orchestral tour of every conceivable European country just two days before, Carlotta and Fritz threw open the big front door for the Manhattan musical mob.

Since on Sundays my personality and presence is divided into more parts than a roast duck for twelve people, I intruded upon the festive gathering just long enough to imbibe a liberal potion of the most powerful punch I ever trickled down my gullet. Other imbibers who happened to be besieging the enormous glass bowl and shoved me about unmercifully, were Fannie Throttle, Alma Clayburgh senior and junior, Mr. and Mrs. Arthur Judson, Mrs. Richard Stokes, Dorle Jarmel and her sister, Dagmar Godowsky, the Bruno Ziratos, Lauritz and Kleinchen Melchior and Helen Redington.

P. S.—I find a frantic note on my desk from Carlotta Reiner saying that some lady guest at her party inadvertently swapped mink coats with Kathryn Meisle. Carlotta says she has tried to communicate with every mink-coated small lady who came to her party, but she hasn't been able to find out who has the coat which belongs to Kathryn.

"Please, Mr. Snooper," she says, "tell your readers that the mink coat left behind is a beautiful wrap but too short and too small for Kathryn. Kathryn's coat has her initials K M F on the pocket in the lining; but this coat has no identifying marks. Oh, please, Mr. Snooper, darling, help me to get this nice coat back to the small lady to whom it belongs, and get Kathryn's wrap back to her."

"It seems to me your child is overgrown for her age. She needs thyroid treatments."

I SEE THAT

Gina Cigna, soprano of the Metropolitan Opera, sailed on March 3 by the SS. Berengaria. She goes first to Milan to sing at La Scala, and on May 8 is to sing in Aida at Covent Garden, London, during the Coronation season. This summer she sings in concert at Vienna, Budapest, Berlin and Paris.

* * *

Florence Foster Jenkins and Jeannette Comoroda, sopranos, were among the dozen artists associated in an All-Russ program at the MacDowell Club, New York, on March 7. Mme. Jenkins sang Russ' The Brook, which is dedicated to her.

* * *

Elisabeth Schumann, soprano, has sailed for Europe after an American tour to California and south to Havana. She returns next November for recitals in New York and to sing with several orchestras.

* * *

Roman Totenberg, Polish violinist, sailed for Europe on March 11. After playing two concerts in London he starts a four-months concert tour through South America, returning to the United States in November for his third season.

* * *

Major Loudon Greenlees sailed on the SS. Berengaria, March 3, after finishing his second American concert tour with two broadcasts from New York. He went west to Seattle and Vancouver, appearing with orchestras there, and in Washington, D. C. and Baltimore with the National Symphony under Dr. Kindler. He is re-engaged for concerts here next season.

* * *

Born to Felix Robert Mendelssohn and Mrs. Mendelssohn on February 28, a daughter, Cornelia Johanna Mendelssohn.

* * *

Verdi's Manzoni Requiem (complete version) will be given at the Church of the Holy Communion, New York, on March 14, under the baton of Alfred Boyce. Soloists are Rose Dirmann, soprano; Grace LaMar, contralto; William Hain, tenor; Frederick Baer, bass. Charlotte Lockwood is the organist, and there is an augmented chorus.

* * *

A program in memory of Elizabeth Milbank Anderson is to be presented at Princeton University on March 14. Participants are the choirs of Wellesley College and Princeton University, assisted by Alice Mary Anderson, soprano; Mary Louise Beltz, contralto; Clifford Menz, tenor; Donald Bundock, bass; and members of the National Orchestral Association under Prof. Robert Hufstader, organist and choir director in the Princeton University Chapel.

* * *

Irene Freimann presented students in a piano recital at her New York studio on March 7. The performers were Connie Lurie, Mervyn-Hirsch, Carmel Kussman, Michael Hyson, Sarah Levine, Eunice Goff, Irving Harrison, Evelyn Tobin, Deborah Ruskin, Vincie Di Baldi and Henrietta Cohen.

* * *

During the week of March 8 the Roth Quartet played three concerts each in Denver and Colorado Springs, afterward going to Grand Junction, (Colo.), Provo and Salt Lake City (Utah), Los Angeles and San Francisco (Calif.). They return east by way of Arizona and Texas and arrive in New York early in April.

* * *

Lilian Knowles, contralto, is to be a soloist in Beethoven's ninth symphony in the forthcoming performance by the St. Louis Symphony Orchestra.

* * *

Shura Cherkassky, pianist, continues his European activities until the end of April and will remain abroad all of next season. His spring engagements include Paris, London and Copenhagen.

* * *

Frank Mannheimer, American pianist, arrived on the SS. Berengaria for a concert tour which begins in Columbus, Ohio, and piano master classes in various cities.

* * *

Ida Elkan recently gave a lecture at the New York home of Mrs. Albert H. Cohen to members of the junior committee of the National Council of Jewish Women, speaking on Physiology of Piano Playing. Rudolph Katz offered violin solos.

* * *

Marcel Maas, Belgian pianist, professor at the Royal Conservatory, Brussels, makes his first New York appearance in recital at Town Hall on March 16, under the patronage of the Belgian Ambassador, Prince de Ligne, and Princess de Ligne. The concert is under the management of Annie Friedberg.

OBITUARY

Paul Bekker

Paul Bekker, critic and musicologist, author of many books on musical subjects, music editor of the New York Staats Zeitung und Herold, died on March 6 at his home in New York. Mr. Bekker had been head of the music department of the Staats Zeitung since coming to this country in August, 1934. He left Germany when the Hitler regime took the ascendency, and went to Paris, later coming to the United States.

Mr. Bekker was born in Berlin, September 11, 1882. He was always interested in music, and at the age of seven made his professional debut as a member of the children's chorus in Carmen. He was a violinist of the Berlin Philharmonic Orchestra and later served as a conductor at Aschaffenburg, Bavaria, and Görlitz, Silesia. Richard Strauss sponsored Mr. Bekker's career as a music critic and author. He was successively music critic of the Berlin Neueste Nachrichten, the Berlin Allgemeine Zeitung and the Frankfurter Zeitung. He lectured extensively both here and abroad, and also was one of the judges of the Elizabeth Sprague Coolidge Music Contest in Washington, D. C.

Mr. Bekker's career included some time spent as general manager of the State Theatres in Kassel and Wiesbaden. He was a leading figure in the International Society for Contemporary Music.

Among his books were a standard work on Beethoven, translated into many languages; Attempt at a Sociological Appreciation of Music; The Symphonies of Gustav Mahler; The Music Drama of Today; German Music of Today; Music and Revolution; The Symphony from Beethoven to Mahler; Franz Schreker; Critical Sketches of the Times (a volume of collected essays); Sound and Eros, and others. He was also the author of many contributions to publications. His first book in English, The Story of the Orchestra, was published last December.

Surviving Mr. Bekker are his widow and four children.

Augusto Jancovich

TRIESTE.—Augusto Jancovich, violinist, died at the age of fifty-eight recently in Trieste. Founder and animator of the Trieste quartet, which played throughout Europe, Jancovich was solo violinist at the Royal Opera in Rome and the Konzerthaus at Vienna, and conducted symphonic concerts in Italy and abroad. D. N. L.

Francis Touche

PARIS.—Francis Touche, cellist, died here on March 4 at the age of seventy-two years. He was the founder of a concert orchestra bearing his name. B. D.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday, March 13
Philharmonic Young People's Concert, Carnegie Hall (M)
Cosme McMoon, pianist, Town Hall (A)
Georges Enesco, violinist, Town Hall (E)

Sunday, March 14
Philharmonic-Symphony Society, Carnegie Hall (A)
Karen Olson, soprano, Town Hall (A)
New Friends of Music (Musical Art Quartet, Dusolina Giannini, Leonard Shure), Town Hall (5:30 p.m.)
New York Schools of Music, 17th Annual Artist Students' Concert, Town Hall (E)

Monday, March 15
Moriz Rosenthal, pianist, Town Hall (E)
Alexander Kelberine, pianist, Carnegie Hall (E)
Nina Gordon, costume song recital, Barbizon-Plaza (E)

Tuesday, March 16
Reinald Werrenrath, baritone, Carnegie Hall (E)
Virginia Johnson, soprano, Town Hall (E)
Milo Miloradovich, soprano, The Barbizon (E)

Wednesday, March 17
Schola Cantorum of New York, Carnegie Hall (E)
Joseph Knitzer, violinist, Town Hall (E)

Thursday, March 18
Klara Kwartin, soprano, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, March 19
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Gari Shelton, pianist, Town Hall (A)
Adele Marcus, pianist, Town Hall (E)

Saturday, March 20
Toscha Seidel, violinist, Town Hall (A)
Loewenguth Quartet, Town Hall (E)

Sunday, March 21
Philharmonic-Symphony Society, Carnegie Hall (A)
Alan Seymour, pianist, Town Hall (A)
New Friends of Music (Pro Arte String Quartet and Artur Schnabel), Town Hall (5:30 p.m.)
Simeon Bellison's Clarinet Ensemble of the Philharmonic-Symphony Society of New York, Town Hall (E)

Monday, March 22
Ethel and Otto Luening, soprano and flutist, Town Hall (E)
National Orchestral Association,, Carnegie Hall (E)

Tuesday, March 23
Louis Bailly and Genia Robinor, sonata recital, Town Hall (E)
Philadelphia Orchestra, Carnegie Hall (E)
Operatic Quartet, The Barbizon (E)

Wednesday, March 24
Philharmonic-Symphony Society, Carnegie Hall (A)

Thursday, March 25
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, March 26
Creighton Allen, pianist, Steinway Hall (E)

Saturday, March 27
National Orchestral Association, Carnegie Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Artur Schnabel, pianist, and Bronislaw Huberman, violinist, Town Hall (E)

Sunday, March 28
Philharmonic-Symphony Society, Carnegie Hall (A)

Monday, March 29
Loewenguth Quartet, Town Hall (A)
Carmen Reuben, soprano, Town Hall (E)

Tuesday, March 30
Romeo Tata, violinist, Town Hall (A)
New York Women's Symphony Orchestra, Carnegie Hall (E)
Katherine Bacon, pianist, Town Hall (E)
Elizabeth Furcron, pianist, The Barbizon (E)

Wednesday, March 31
Philharmonic-Symphony Society, Carnegie Hall (E)
Susi Hock, organ recital, Town Hall (E)

Thursday, April 1
Boston Symphony Orchestra, Carnegie Hall (E)

Friday, April 2
Philharmonic-Symphony Society, Carnegie Hall (A)
Katherine Baxter, pianist, Town Hall (E)
Marian Anderson, contralto, Carnegie Hall (E)

Saturday, April 3
Boston Symphony Orchestra, Carnegie Hall (A)
Sergei Barsukoff, pianist, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Havard Glee Club, Town Hall (E)

Sunday, April 4
Philharmonic-Symphony Society, Carnegie Hall (A)
League of Composers program, Town Hall (E)

Tuesday, April 6
Oratorio Society of New York, Carnegie Hall (E)
Helen Fredericks, pianist, Town Hall (E)

Musicales

Liederkranz Society in Annual Program

Members and their friends filled the large hall of the Liederkranz Society on March 6 when that ninety-year-old New York club enjoyed the thirty-seventh annual concert of its amateur orchestra, assisted by its amateur chorus, and two professional soloists, Karin Branzell, contralto, and Hellmut Baerwald, pianist.

Under the baton of Francis Beubendorf, the orchestra acquitted itself commendably in Weber's Freischütz Overture, Tschaikowsky's Nutcracker Suite, Sibelius' Finlandia, and accompanied for the soloists. The chorus, led by Peter Boergermann, scored in three *á cappella* numbers.

Mme. Branzell sang My Heart at Thy Sweet Voice (from Samson and Delilah) and four songs, all much applauded. A piano group done by Baerwald included his own transcription of excerpts from Rosenkavalier, and he also offered an American premiere, Rapsodie Canadienne (with orchestra) by Auguste Descarries, Canadian composer. The work is based on two French folk-songs, Mariann s'en va au moulin, and Isabeau s'y promène. Brilliant orchestral scoring and piano writing, and a skillful performance by Baerwald, helped the novelty to register strongly. The first half of the concert was broadcast by NBC radio, to stations of the Canadian Broadcasting Company.

L. L.

* * *

Institute of Musical Art Orchestra in Concert

One of the most excellent of the student orchestras is that of the Institute of Musical Art, which gave a concert on March 6 in the auditorium of the Juilliard School of Music, New York. Willem Willeke conducted, and Anne Webber, cellist, was soloist. The young players were heard in the Roman Carnival of Berlioz, Grieg's Herzenswunden and Letzter Frühling for string orchestra, Les Preludes of Liszt and the Beethoven fifth symphony, displaying their unity, clear outlining of tonal design and sensitive volume control under Mr. Willeke's able leadership. Miss Webber proved a capable and musically discerning interpreter in the first movement of Lalo's concerto in D minor for her instrument. The hall was crowded with enthusiastic hearers.

M. L. S.

* * *

Nicholas Farley Sings at AWA Clubhouse

A recital by Nicholas Farley, Irish-American tenor, was given at the AWA Clubhouse, New York, on March 1. Mr. Farley exhibited a voice of beautiful natural quality, well used and supported by excellent breath control, in numbers of Handel, Donaudy, Bizet, O'Hara, Lemon and Cadman, Old Irish balads, and songs by Rogers, Dichmont and D'Hardelot. The assisting artist was Youry Bilstin, cellist, who played in musicianly fashion pieces of Bach, Valensin and Casella and three of his own compositions. The accompanist was Kennedy Freeman.

G. N.

* * *

Senderowna and Elzon Heard

Ljuba Senderowna, contralto, and Mischa Elzon, violinist, appeared in recital recently at the New York home of Melanie Guttman-Rice. The accompanists were Evelyn Bloch and Ivan Eisenberg. Mme. Senderowna won applause for the beauty of her voice and artistry of expression in songs and arias by Mozart, Sibelius, Hahn, Schubert, Brahms and Saint-Saëns. Her tones are full, richly colored and produced with ease. Mr. Elzon gave a pleasing performance of pieces of Franck, Kreisler and Mendelssohn-Kreisler.

M. W.

* * *

Westlake Fortnightly Musicale

A large audience attended Dr. Westlake's Fortnightly Musicale on February 23 at the Master Institute, New York. Hans Barth, pianist, was represented by two artist-pupils. The first, Inez Palmar (MacDowell Prize pupil in 1936) displaying well-schooled technic and temperament. Rachel Mastrota, another Barth pupil, showed fluency and a sonata of Schumann was interpreted with security.

Josephine Gianfredi (from the Dell' Orefice studio), soprano, showed a flexible coloratura organ of high compass in song-groups and a Verdi aria. Hortense Yule (Westlake Studios) gave sympathetic support as accompanist.

F. W. R.

* * *

Dickinson Presents Strauss Program

The participation of trumpets, trombones and tympani, beside the solo-singing of Frederic Baer, made the March 5 program given at the Brick Church, New York, by Dr. Dickinson especially enjoyable. The instruments, in collaboration with the organ, produced unusual effects in Processional, Festival March and Serenade, the choral effects of the last-named being impressively contrasting to the second theme. Feuersnot and Revery gave opportunity to the organist in delicacy and use of soft stops. Mr. Baer sang with nobility, in German, Wie Sollten Wir, and Rest Thee.

The February 26 program of noon-hour music by Dr. Dickinson, at the Brick Church, devoted to works by Mendelssohn, brought a varied program. His performance of the Spring Song (requested) was altogether charming, eight and four-foot solo flute stops having harp accompaniment. Scholarly playing of the first and fourth organ sonatas, and further variety was encompassed in the singing of Clarence Gittings (boy soprano). The violin playing of John Corigliano completed the list.

Dr. Dickinson had previously resumed his annual Lenten Hours of Music at the Brick Church, New York, on February 19, presenting Byzantine church music, sung by the Byzantine Ensemble, with music by Wagner for the organ. The five men singers offered ancient items, going back to A. D. 1100, some in quarter-tones, some harmonized in modern modes by Mr. Vrionedes. Dr. Dickinson made the prelude to Parsifal and funeral march from Die Götterdämmerung impressive, utilizing the many resources of orchestral coloring contained in his instrument.

F. W. R.

* * *

Associated Music Teachers League Hears Marion Bauer

At the meeting on February 17 in Steinway Hall of the Associated Music Teachers League, Marion Bauer delivered an interesting and richly informative lecture on Nationalism in Music. She was introduced by the president, Jean S. Buchanan. Miss Bauer's talk was followed by the playing by Marie Nichols and Harrison Potter of one of her compositions for violin and piano in the modern idiom.

G. F. B.

Novaes Touring Brazil

Guiomar Novaes, pianist, who recently completed a tour of this country in recital and as soloist with seven major orchestras, went on to concerts in her native Brazil. Her itinerary included Manaos, February 22; Belem-Para, 24; Fortaleza-Ceara, 26; Natal, Rio Grande do Norte, 27; on March 1, she played in Joas Persoa-Parahyha, and, 3, Recife-Pernambuco.

From Our Readers

Education in Music

Elizabeth, N. J., February 25, 1937.

Dear Sirs:

The Musical Courier is a great magazine. I wish that it could be read by all the teachers and young people in schools. You would be surprised to see how the paper is perused eagerly by those in this city.

With all good wishes,

Yours sincerely,

THOMAS WILSON,
Supervisor of Music Department
Public Schools, Elizabeth, N. J.

American Music Help

Los Angeles, Calif., February 18, 1937.

To the Musical Courier:

The California Society of Composers was very much interested in your reproduction of my letter to President Roosevelt and also in the one from Mr. Gaines.

While I was not aware in listening to the program of the Inaugural Concert that there was another portion which did not go on the air, I still feel, and so did members of our society, that the portion which went on the air should have been the one containing the American works. There is quite a difference in reaching five thousand people and reaching perhaps anywhere from twenty to fifty million on the air, and this being a concert of so necessarily an American character, the one which reached the radio listeners should have been the American one. Apparently this important aspect of the situation could not have occurred to those who arranged the concert.

Naturally, we are indeed glad to know that Mr. Kindler's sympathies are with American composers and we hope that he will favor some of our members with performances of their works.

You published also the answer of the President, and we thank you for your comment that "American music still needs all the assistance it might get and should have."

Assuring you of our appreciation of your sympathy with our efforts on behalf of American composers.

Very sincerely yours,
VERNON LEFTWICH,
for the California Society of Composers.

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New York Concerts

(*Continued from page* 16)

played eight etudes (op. 2, C sharp minor; op. 8, F sharp minor; B minor, and D sharp minor; and op. 42, Nos. 1, 2, 3, and 5); also the sonata No. 8 (op. 66), Flammes sombres (op. 73) and the sonata No. 4 (op. 30).

Miss Heyman is a thoughtful artist and endows her playing with characteristic temperamental fire. There was vigorous sonority and dramatic feeling in her interpretation of the Liszt work; and the Bach had a forceful and well-contrasted reading. In the Scriabin sonatas and studies (the op. 42 was marked "first time" in New York), she captured the rare tonal coloring and harmonic style of these scores with an intuitive understanding based on long study of the composer's singular genius. The audience was an enthusiastic one and recalled the artist for extra numbers.

Jane Wyeth The New York Madrigal Society presented Jane Wyeth in a harp recital in Steinway Hall on Friday night. The audience filled the auditorium, and applause was hearty and prolonged. This young artist is a deft and well grounded technician and her playing is the expression of a musicianly temperament. She was poised and there was no trace of nervousness in her bearing. Miss Wyeth's gift as a composer was demonstrated in her own piece, April, and the program held two of her arrangements for her instrument, the Bach arioso and Debussy's Golliwog's Cakewalk. With Merl Freeland providing capable piano collaboration, Miss Wyeth gave a fine and imaginative interpretation of the Ravel introduction and allegro. Other numbers were by Saint-Saëns, Bach Pierné, Scharwenka, Couperin, Liszt-Renié, Granados, Debussy and Renié.

MARCH 6

National Orchestral Association The third concert in the National Orchestral Association's special series devoted to overtures and piano concertos of Mozart and Beethoven took place at Carnegie Hall on Saturday afternoon. Leon Barzin was on the podium, and the soloist was Rudolf Serkin, whose brilliant keyboard art was revealed in Mozart's concerto in C (K. 467) and Beethoven's fifth concerto in E flat ("Emperor"). Mr. Serkin played his own cadenzas in the Mozart work, intervals which proved congruous with the rest of the score, as well as ingenious and inventive. The purely orchestral offerings were Beethoven's third Leonore overture and Mozart's overture to The Flight from the Seraglio. The training players of Mr. Barzin's group were in their accustomed excellent form, with much on the credit side of their performance, and only some slight occasional over-emphasis to detract. The large audience applauded fervently.

Reginald Stewart The versatile gifts of Reginald Stewart, who occupies a prominent place as conductor and organist as well as pianist in Toronto, were shown in a recital on the latter instrument in Town Hall on Sunday afternoon. He opened his list with his own transcription of Bach's toccata and fugue in D minor, in which he reproduced the organ style with fidelity, and then gave a delightfully clear and winning portrayal of the choral prelude, Jesu, Joy of Man's Desiring. A major item was the Chopin sonata in B minor, in which he demonstrated his highly developed technical gifts. Mr. Stewart showed distinguished taste and a rare, authentic pianistic style. Perhaps in some cases there was a lack of romantic quality and temperamental fire in this reading, but it was well proportioned and musicianly. The second half of the concert brought a miscellaneous group consisting of the gavotte from Gluck's Orpheus, Brahms' capriccio in B minor, Schumann's toccata (op. 7), Debussy's Jardins sous la Pluie, Reverie and Danse, Scriabin's etude in C sharp minor, and a toccata by York Bowen. In these contrasted works, Mr. Stewart gave evidences of his intimate knowledge of music in various styles. He has a large fund of virtuosity at his command and enjoyed warm response from an audience lavish with applause.

MARCH 7

Philharmonic Orchestra Artur Rodzinski continued his beneficent reign over the Philharmonic Orchestra on Sunday afternoon by conducting the Handel Water Music Suite, and a Wagner sequence made up of the prelude and finale from Tristan and Isolde, Siegfried's Rhine Journey, Wotan's Farewell and Magic Fire Music, and Ride of the Valkyries. Arthur Loesser was the protagonist in Dohnanyi's variations on a nursery theme for piano and orchestra. This score, whimsically erected out of the material of a musical toy, was presented with consummate art by Mr. Loesser and the collaborating orchestra. The Cleveland pianist's tone is a clear and translucent expression of a sensitively musical nature. Each note is a separate and yet integrated and essential part of a complete pattern. A large audience was on hand to hail soloist, conductor and orchestra.

Lotte Lehmann More's the pity that Lotte Lehmann's Town Hall matinée on Sunday was not heard by every music-lover in New York. Those who were present doubtless share in the writer's belief that such an outstanding exhibition of lovely voice and interpretative art occurs but rarely in the metropolis.

Mme. Lehmann poured out generously her lavish resources of tone, musical feeling, and command of texts. Nothing more remains to be said, except that the concert was given for a charitable cause and therefore does not call for hairsplitting criticism, even if such could find any excuse for exercise on this heart-warming occasion.

The beneficiary of the receipts from a capacity audience was the New York Society for Ethical Culture. Mme. Lehmann sang Schumann's Dichterliebe cycle, compositions by Brahms, Strauss and Wolf, and (in English) Drink to Me Only With Thine Eyes, and Gretchaninoff's Over the Steppe and My Native Land. Erno Balogh assisted ably with piano accompaniments. The listeners gave the soprano a royal reception.

New Friends of Music A particularly engaging program of some of Brahms' lighter and more intimate music was offered by the New Friends of Music at Town Hall in the late afternoon. The program opened unconventionally with the set of sixteen waltzes for four hands at one piano (op. 39), in their rare original version, later rearranged for solo piano by the composer. Hortense Monath and Leonard Shure played this cycle of delightful waltzes, redolent of the *Ländler* of the countryside. Joseph Schuster and Miss Monath were paired in the sonata in E minor for cello and piano (op. 38). The cellist gave warm and attractive tone to this eminently human and melodious work, well abetted by the pianist. Both artists seemed to find inspiring material in the work, and the result was an enjoyable and technically proficient reading. The final number was the string quartet in B flat (op. 67), gay and not too weighty in mood, which the Perolé String Quartet (Joseph Coleman, first violin; Max Hollander, second violin; Lillian Fuchs, viola, and Ernst Silverstein, cello) played with delicate fluency and sparkling *brio*. Particularly in the murmurous *scherzo* section, the lovely voice of the viola sang limpidly above the other muted instruments. The audience feted all the artists with much cordiality.

League of Composers The first of two concerts for the benefit of the Composers' Fund and the Neighborhood Playhouse School Scholarship Fund was presented by the League of Composers in Town Hall on Sunday evening. The artists appearing were the Pro Arte Quartet (A. Onnou, first violin; L. Halleux, second violin; A. Prevost, viola, and R. Maas, cello); Eva Gauthier, soprano (with Celius Dougherty as accompanist), and Irene Jacobi, pianist. Features of the program were first performances in New York of Hindemith's quartet (No. 4, op. 32) and Bohuslav Martinu's quintet for piano and string quartet.

The Hindemith score is complex and highly detailed, abounding in excellent workmanship, in the atonal contrapuntal manner of this writer. Its four movements are predominantly cerebral music, with some vivid atmosphere in the despairing slow movement, and a piquant, helter-skelter march and final passacaglia-fugato section to be played "as quickly as possible." The Martinu quintet offers more popular qualities, its four sections being brilliantly scored and effective in a somewhat obvious, post-Stravinskyan way. Mme. Jacobi and the players had a warm reception for their skillful performance.

Mme. Gauthier, who substituted for Povla Frijsh, indisposed, offered a miniature recital in which modern songs by Milhaud, Stravinsky, Ernest Bloch, Honegger, Ravel, Bartok, Randall Thompson, and de Falla figured. All were sung in the original tongues (except Stravinsky's three lively songs from Recollections of Childhood, done in English). This gifted singer revealed again her dramatic temperament and artistic coloring of tone to illuminate many nuances of the texts. She too was warmly received by the audience of musically prominent persons.

Joseph Wagner's David Jazz Performed

Joseph Wagner's David Jazz was given a performance in Boston, Mass., on February 24; over WEEI February 25; and at the Festival of Glee Clubs in Hartford, Conn., February 26 by the Bowdoin Glee Club under the direction of Frederick Tillotson. David Jazz also was given by the Apollo Club of Boston, Dr. Thompson Stone, conductor. Sonatina Lyric by Mr. Wagner, for violin and piano, was played on February 5 by Carl Lamson and Rebecca Dulfer for the Musical Guild of Boston.

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FOR the convenience of readers, the final page of the Musical Courier each week contains an index of musical artists, ensembles, schools, teachers, publishers and others represented in the advertising columns of that issue. It is a professional directory containing a larger representation than is offered by any other publication in this field.

New Orleans to Hold Campaign

Philharmonic Society Plans Membership Drive and Gala Concert Series—Serkin in Recital

NEW ORLEANS, LA.—The Philharmonic Society will shortly inaugurate a membership drive for next season, and has announced a gala series of eight concerts, heralded by two performances on April 22 and 23, of the Philadelphia Orchestra, with Eugene Ormandy and Jose Iturbi, respectively, conducting.

Events scattered throughout the past few weeks have sustained music interest minus the feverish activity that marked the height of the season.

Ted Shawn and his Men Dancers, recently returned from Havana, stopped in New Orleans long enough to present their annually anticipated program. The ensemble offered Primitive Rhythms, among which were Indian, Sinhalese, and Maori dances, the suite Kinetic Molpai, and a group of folk and art themes, with a final section made up of religious dances.

Rudolf Serkin, Russian pianist, was introduced in the Dixon Hall Series of the Philharmonic Society, where his extraordinary technical skill met with appreciative response. Serkin's program included the Bach English Suite in C Minor (op. 111), Beethoven's sonata in C Major, (op. 53), and a group of the Brahms variations and fugue on a theme of Handel, the Chopin barcarolle in F sharp major, and Three Caprices of Paganini-Liszt.

Exceptional interest was claimed by Irving L. Lyons, Jr., in a recital recently given in Dixon Hall. Lyons is reputed to be one of the most promising young pianists in the city, and since first attracting attention as a small boy, he has been the recipient of several local and sectional honors.

CIVIC ORCHESTRA IN HISTORICAL CONCERT

One of the most successful in the series of Historical Concerts given by the New Orleans Civic Symphony Orchestra, under the baton of Arthur Zack, was the fifth. Special features presented two groups of solos by the Newcomb-Tulane A Capella Choir, under the direction of Maynard Klein; and Yvonne Le Baron and Naomi Segal, pianists, who played the Saint-Saëns Carnaval des Animaux with the orchestra.

O. M. L.

Institute of Musical Art Alumni Meet

The Alumni Association of the Institute of Musical Art of the Juilliard School of Music, New York, held its first meeting of the season on March 2, in the recital hall. Coenraad V. Bos, accompanist and pianist, talked about his experiences and association with the outstanding vocalists, instrumentalists, and composers of the last two generations, and about the art of accompanying in general. George Wedge, president, presided.

Mildred Howson Hartley Heard

Mildred Howson Hartley, mezzo-contralto, gave a program of Slavonic music on February 24 at the Methodist Church in Jamaica, N. Y. Among her solo numbers were Arensky's Last Waltz and two Dvorak Bible Songs. On February 28, in Hollis, N. Y., Mrs. Hartley was heard in a group of songs by early American Composers accompanied by Croyden H. A. Hartley.

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LEO CHERNIAVSKY,
violinist, has sailed for a South American tour with his first appearance at Para on March 15, Fortaleza, March 26; Natal, the 28th; Pernambuco, the 31st; Bahia, April 2; Rio de Janiero the 6th, 11th and 14th; Sao Paulo, the 19th, 24th and 26th. On following engagements Mr. Cherniavsky goes to Argentina, Uruguay and Chile and is booked for Mexico City next October, returning to the United States in January, 1938.

Barbara Blatherwick Discusses Adolescent Voice

Barbara Blatherwick, coloratura soprano and singing teacher of New York, has definite ideas on the proper training of the adolescent voice.

"During this period the voice undergoes the transformation from that of a child to that of an adult," said Miss Blatherwick. "Girls' voices gain in volume and strength. Boys' voices gain in virile power and drop an octave in pitch. The serious study of singing should begin at the age of sixteen for girls and eighteen for boys. The change in the voice should be complete before serious study should be attempted, as any tampering with the voice at this time might be the cause of ruining the voice forever.

"A student came to me recently who is a senior in a suburban high school. He had been singing in a choral society at the high school. When his voice was tested, the teacher said he had three octaves and was a tenor, but when the teacher did not have enough basses, the student was told to sing bass.

"This young singer is eighteen years old and the change in his voice is complete. In an audition I placed him as a baritone.

"I believe that there would be less harm done to the voices of boys and girls in the public schools if the teachers of music in these schools understood the classification of voices and vocal production." B. A.

Yiddish Folk Opera Sung

Strike and Revolt (A Bunt mit a Statchke), an operetta in five scenes based on Yiddish folk songs, arranged by Jacob Schaefer, was sung in a new and enlarged version at the Venice Theatre on March 6 by the Freiheit Singing Society, under Max Helfman. The simple staging of this work portrayed scenes in the lives of workers. Gregory Ashman played the piano accompanied for the colorful singing of the choral group in an introductory list of numbers.

The operetta was mimed by dancers on the stage, and the chorus, sitting in the pit, comprised a vocal orchestra, supplying all the sound effects, without instrumental accompaniment. The score was assembled from recent researches of M. Beregovski, Russian musicologist. The scenario was devised by Messrs. Buchwald and Fenster. The late Jacob Schaefer arranged the themes. The choreographers are Lillian Shapiro and Edith Segal. R. K.

Zurich Opera Forces Produce Falstaff

Modernized Operetta Also in Repertoire

ZURICH.—The Stadttheater did a successful presentation of Verdi's Falstaff under the informed conducting of Robert Denzler. The *mise-en-scene* was by Director Schmid-Bloss, settings by Roman Clemens.

In the title role, our young baritone Asgar Stig scored with his fine voice and use of it, and his telling impersonation of the Shakespearian character. He was well supported by Judith Hellwig (Ford), Elsa Meinhart (Quickly), Leni Funk (Aennchen), Peter Baxevanos (Fenton), Marko Rothmuller (Ford) and the two *Spitzbubenfiguren*, Oskar Morwald and Fritz Honisch.

Smetana's Bartered Bride also made happy return. Denzler, conducting, impressed deeply. Julie Moor's lovely soprano was enjoyed, and Peter Baxevanos proved to be an equally euphonious tenor partner. Albert Emmerich registered conically as Kezal.

In the hands of Otto Ackermann (from Berne) Mozart's Cosi fan tutte had a memorable performance, featuring the stage-managing of Heinz Ruckerts and delightful rococo settings by Roman Clemens. Charming singing is to be credited to Julie Moor (Fiordiligi) Judith Hellwig (Dórabella) Max Hirzel (Ferrando) Marko Rothmuller (Gegenspieler) Leni Funk (Despina) and Albert Emerrich (Don Alfonso).

Millöcker's The Beggar Student, directed by Kurt Rothenbuhler, and with Karl Pistorius (title role) Asgar Stig (Herzog Kasimir) Nansy von Kraus (Laura) Vally Schwarz (Bronislawa) Marie Smeykal (Palmatica) Fritz Honisch (Ollendorf) and Rudolf Drexler, is also winning plaudits this season. In re-adapting the operetta, Eugene Otto with his clever pen added a new part, Kornett Richtofen, a *Hosenrolle* played with adorable chic by Erna Lenser.

JOSEPH KISCH.

Tosca Sung at Hippodrome

The prolonged temporary famine at the Metropolitan brought Puccini-hungry New Yorkers to Hippodrome's La Tosca in droves on March 6. And when the final sum was reckoned, the audience was more than satisfied. The Tosca of the evening was portrayed by Santa Biondo, clear and ample of voice and charming of personality, and an effective foil for Mario, in the ingratiating person of Arturo Cheltri, new to these boards. The tenor has a young, fresh voice, of good range, and pleasant to the ear except when produced too far back in the throat, and in acting gives a most likeable Cavaradossi. Claudio Frigerio, the Scarpia, having sung three major roles within two days, was no longer in fresh voice, but at times vouchsafed lovely tones, and with finesse managed to convey the Baron's insidiousness in contrast with the innocence of his George Washington costume. The largest voice of the evening was that of Norman Roland as Angelotti, and his was the most convincing acting. Luigi Lalli as the Sacristan, did fine, humorous work. The lesser roles were done creditably by Oscar Poggi, Alfredo Neri, Enrico Romano. The settings were conventional. The orchestra was conducted by Giuseppe Bamboschek with his usual competence. R. E.

Studio Club of New York Presents Musicians

The Studio Club of New York is presenting several musical events during March. Artists appearing are Emily Hoge, in Old English, French and Children's Songs; Elizabeth Gutman, soprano, and Paul Pisk, pianist; Margaret Henderson Smith, soprano, and Pauline Morgan Johnson, pianist; Frances Meyer, pianist; Nathan Gottschalk, violinist; Mary Louise Beltz, contralto, and the Florenda Trio.

Hageman to Go to Hollywood

Richard Hageman has received a call from Hollywood and will leave New York within the next month. One of the leading motion picture companies is negotiating for the conductor's services.

Manhattan Quartet in The Hague

THE HAGUE.—The Manhattan String Quartet gave two special and brilliant concerts under the auspices of the Kunstrink Society at Diligentia Hall. The second program brought Hindemith's quartet (special request from last year). L. W.

Music Congress for Paris

PARIS.—The First National Music Congress of France, will be held here at the International Exposition, from June 16 to 19. I. S.

Bloch, Beethoven, Gluck For Glasgow Hearers

Orchestral and Operatic Events

GLASGOW.—At the latest of the Tuesday concerts of the Scottish Orchestra (conducted by Georg Szell), the principal item programmed was the Beethoven violin concerto, with Huberman as soloist. Enthusiasm was manifested for conductor and soloist.

A sudden enthusiasm for Gluck has broken out here. In January the Baromy Musical Association gave two performances of Iphigenia in Tauris, under Dr. Erik Chisholm; while in April, the Opera Class of the Scottish National Academy of Music is to perform Iphigenia in Aulis (Wagner's revised version) conducted by the principal, Dr. W. Gillies Whittaker.

The Active Society, which has done so much in recent years to popularize modern music, has added a notable performance of Bloch's suite for viola and piano (Coolidge Prize) to its record. It was played by Maymay Ludwig and Francis Cooks. Dr. Erik Chisholm, at the same concert, performed Boite à joujoux, by Debussy. During the performance, the illustrations to the story, by André Hellé, were shown upon a screen. WILLIAM SAUNDERS.

Whiteman and National Orchestras to Play Joint Program

WASHINGTON, D. C.—Paul Whiteman and his orchestra are to be combined with the National Symphony Orchestra of Washington, in a concert in Constitution Hall, on March 17. Deems Taylor is the commentator. W. P.

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COLOGNE.—The keyboard marches on! France sent us pianist Alfred Cortot, who gave deep pleasure with his romantic art and electrified his hearers. Karlthe von Kreiben, nineteen year old pianist, made deep impression in Liszt's Dante Fantasia. Raoul von Koczalski won his usual acclaim as a Chopin specialist. Maria Koerfer, (Eugen Papst conducting) proved herself an excellent player in the Beethoven G major concerto. Other pianists who scored were Astrid Neuhaus, of Cologne, and Armin Berchold, a Swiss.

VOCALISTS AND FIDDLERS

Chaliapin came with ballades, songs, and arias in Russian and Italian. Thunderous applause went to Erna Sack, coloratura; also to Gigli (Luigi Ricci at the piano). Maria Klaemt (Carl Delveit accompanying) gave a greatly enjoyed recital. Arno Schellenberg, baritone, sang varied numbers in satisfying style.

Vasa Prihoda, violinist, under the Westdeutsche Konzertdirektion, and the young violinist Guila Bustabo (Carl Delveit accompanying) also scored.

LARGER FORMS

The Cologne Männergesangverein (Papst conductor) gave a concert of folk and popular songs, showing its extraordinary ability, culture, and power. Else Veith, a favorite member of our Opera, was the appreciated soloist.

Two of the greatest works of musical literature (Das Musikalische opfer and Die Kunst der Fuge, by Bach) were heard, the first by the diligent Cologne Kunkel-Quartet, the other by the Bachverein Orchestra headed by Erich Kraack. Both works had been prepared by Kraack and both were gratefully received.

In the domain of chamber music we had an interesting sonata recital by J. Altenkirch (Telemann, Handel, Weismann, Hasse, Kummer, Pfeiffer).

BALLET BRILLIANT

Our Opera featured its excellent ballet (Inge Herting, leader) in an evening of The Golden Shoe (music by Mozart), Apollo and Daphne (Handel) and Andalusische Ziegeunerweisen (de Falla). The vocal soloists were Henny Neumann-Knapp and Felix Knapper. Erich Riede conducted.

ADOLPH SPIES.

SUSANNE FISHER,
soprano of the Metropolitan Opera, was soloist at a recital at the St. Regis Hotel, New York, last month. The occasion was sponsored by the New York Madrigal Society.

Josephine Lucchese in Philadelphia Recital

PHILADELPHIA.—Josephine Lucchese, coloratura soprano, delighted a large audience at a recent recital in the concert hall of the Zeckwer-Hahm Philadelphia Musical Academy. Mme. Lucchese sang an aria from La Traviata, numbers by Rabey and Spross and two groups of songs with flute obbligato which included works of Benedict and De Arellano. The singer's art and poetic temperament colored her interpretations, amplified by a voice notable for its clarity. She was assisted by Vadim Hrenoff, pianist, and George Morley, flutist. S. M.

Liven Sings in French and English Cities

Between January 19 and February 14, Marex Liven, Russian bass-baritone, sang fifteen special performances of Don Basilio in The Barber of Seville in France: at Chalon-sur-Marne, Lille, Douai, Abbeville, Angers, Rennes, Brest, Metz, Limoges, Nimes, and Cannes. He flew to London after his last performance at Cannes, and sang in a B.B.C. broadcast on February 15, at which time he did the aria and death of Boris, from Boris Goudonoff, and Leporello's aria, from Don Juan, with orchestra and chorus. On February 18 he took part in a charity concert in London.

Bane Booking Bureau Notes

Alexander Campbell, Scotch tenor, sang at Watervliet, N. Y., on February 9. The Chaconne String Quartet and Constance Beatus, American mezzo-soprano, were then heard at the Brooklyn Museum, Brooklyn, N. Y., February 13, the performance being broadcast over WNYC. Luisa Montez, Spanish-American costume recitalist, and her company appeared in Albany, N. Y. on February 18; March 6, appeared at the Brooklyn Museum, with Betty Paret, harpist. All are under the Bane Booking Bureau.

Albert Morini Managing American Artists in Europe

PARIS.—Albert Morini, concert impresario, arrived in Europe from America early in January. He is conducting the European tour (fifty-four concerts) of The Manhattan String Quartet. Under his direction, Stell Andersen, pianist, has a tour of Italy, France, Austria, Hungary, Germany, England, Holland, Belgium, Denmark and Sweden.

Another Morini artist is Marga Waldron, dancer, who gives seven performances in the Teatro Filodrammatico, at Milan, her tour including bookings in Bologna, Rome, Budapest, Zurich, Berlin and Paris.

Mr. Morini, who recently managed the European tours of the Yale Glee Club and the Westminster Choir, is to arrange a series of concerts by American artists at the forthcoming Paris International Exposition.

I. S.

Bronx Audition Winners Announced

Irma Swift, soprano and teacher of voice, who has been conducting broadcasts for the Bronx Borough-wide Teachers' Association at WBNX, announced that Estelle Reilley, Grace Hall Maher, Gertrude Eberwein, Joseph Kohler, and the Kay Sisters Trio (Genevieve, Estelle and Leonore Kawalski) have been successful in the Bronx Borough-wide Competitive Audition. They were heard in the second Special Teachers' Broadcast on February 27 over WBNX.

Any school teacher in Greater New York may apply for an audition for these special broadcasts. This opportunity is open for both speakers and singers.

John Deacon Sings in Napanee, Ont.

NAPANEE, Ont.—John Deacon presented a recital here last month in St. Andrew's Church. In songs in English and German, Negro spirituals and arias from Rigoletto and Pagliacci, Mr. Deacon was ably accompanied at the piano by Mary Connor Deacon. The singer negotiated the various styles with ease, displaying a voice of fine calibre, skilfully used. He is a Canadian, a native of Belleville, and has studied in Toronto and later in New York with Edgar Schofield. T. P.

Milstein Has Active Season

Nathan Milstein, who offered a Carnegie Hall, New York, recital on February 2, returned to this country on the SS. Rex after an active fall season in Europe. In three months the young Russian violinist played forty-eight concert engagements in thirteen countries within eleven weeks. The countries he visited were, Austria—two appearances in Vienna, one playing three concerti with orchestra, the second in recital; Roumania—two appearances in Bucharest, with orchestra and in recital, as well as provincial engagements; Czechoslovakia—recital in Prague; Hungary—recital in Budapest; Switzerland—orchestral engagements in Geneva and Lausanne, recitals in both cities and in Zurich and Vevey; England—two concerts in London; Holland—one appearance each with the Concertgebouw in Amsterdam and one in the Hague; France—orchestral appearance with the Conservatoire Orchestra in Paris, recital under the auspices of the Universite des Annales, recitals in Lyon, Marseilles and Monte Carlo; Norway—recitals in Oslo and in the provincial cities; Sweden—orchestral appearance and recital in Stockholm; Copenhagen—both with orchestra and in recital; Belgium—with orchestra in Brussels and Antwerp; Italy—with orchestra in Rome and Torino, recitals in Milan, Florence, Naples, Genoa, Trieste, Fiume and other cities.

Manhattan String Quartet Touring Europe

The present European tour of the Manhattan String Quartet is under the management of Albert Morini. The organization has played eight concerts in Russia (Moscow 3, Leningrad 3, Kiev 2) and six in Holland (The Hague 3, Amsterdam 2, Avro 1). February 2 it opened its Scandinavian engagements in Goteberg, these followed by three concerts in Oslo, appearance in Stockholm, Malmé, Lund, Ystad, and two in Copenhagen. Between the latter there was a radio broadcast in Copenhagen.

On February 19 and 23, the Manhattan Quartet gave two concerts in Paris, under the patronage of Ambassador Bullitt. February 24, 25, 26, and 27 the group was heard in Strasburg, St. Etienne, Lyons, and Toulon; March 1, 2, 3, 9, and 13, in Geneva, Lausanne, Zurich, Vienna, and Budapest, with a return at Vienna, February 16. Concerts in Trieste, Fiume, Bologna, Rome, Turin, Modena, and Florence, will be played on March 18, 19, 20, 22, 23, 24, and 26. From Florence the Quartet goes to London for a recital on April 7; two B. B. C. broadcasts on April 9 and 11; and a Wigmore Hall concert on April 13 under the auspices of the London Chamber Music Society. On April 16, the four musicians play for the Philharmonic Society of Brussels. In May various engagements at the Paris International Exposition will be fulfilled.

The Manhatttan String Quartet is featuring major works of Beethoven, Haydn, Debussy, Mozart, Hindemith, and Glazounoff. In Budapest the Quartet gives a special performance of the Cesar Franck quintet with Béla Bartok at the piano.

Engagements of Joe Lapina

Joe Lapina, baritone, protégé of Mary Lewis, is coaching with Ellmer Zoller of New York. During February he fulfilled engagements: 6, Hotel Brittany, New York; 13, Florentine Room, Hotel Governor Clinton, New York; 15, New Gardens, L. I.; 16, Jamaica, L. I.; 19, China Royal, Brooklyn, N. Y.; 20, Hotel St. George, Brooklyn.

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MUSIC NOTES from Coast to Coast

EL PASO, TEX.—February 15 marked the date of the third subscription concert of the El Paso Symphony Orchestra, under the baton of H. Arthur Brown with Emery Darcy as guest soloist. Mr. Brown opened his program with the overture to Russlan and Ludmilla, by Glinka, followed by the symphony in A major of Felix Mendelssohn-Bartholdy. Then came the prologue to Pagliacci sung by Mr. Darcy and the Toreador Song from Carmen. He displayed a voice of rich quality, particularly in the middle and higher registers. In his low tones he did not fare so well, in fact most of them disappeared entirely.

The second half of the program began with A Night on the Bald Mountain by Moussorgsky in which the orchestra did the best work technically. This was followed by Song of the Evening Star from Tannhäuser, sung by Mr. Darcy, which was beautifully sung, the orchestra playing a subdued accompaniment. Encores, Old Man River, Old Mother Hubbard and Wagon Wheels were then offered by Mr. Darcy, all of which seemed bad taste for a symphony program. The orchestra closed the program with Liszt's Les Preludes.

On February 23, the El Paso Community Concert Association presented Toscha Seidel in recital, accompanied by Herbert Jaffe, as their second attraction of the season.

Delicacy, perfection in tone and pitch, were qualities which the artist had. H. J.

FORT WORTH, TEX.—The Euterpean Club Chorus gave its first program under the directorship of Arthur Faguy-Cote on the Euterpean Twilight series, with particularly warm annd full tone. Eloise MacDonald Snyder, soprano, and Ellen Ayers, violinist, were soloists; and Vivian Harder Johnson and Mrs. George Conner the accompanists.

A remarkable body of mixed voices happened into town almost unannounced when the Morningside College Choir of Sioux City, Iowa, appeared for a recital in the First Methodist Church. This group of fifty-five youthful voices, an average undergraduate group from an average Middle-Western college, under the leadership of Paul MacCollin gave the finest choral performance heard here in years. The singing was entirely from memory and entirely unaccompanied. The program included a Bach motet and other churchly numbers from Lotti, Gretchaninoff, Mackenzie, Burkhard and Christiansen.

Katherine Kilander, pianist, and Marius Thor, violinist, of the faculty of Texas Wesleyan College, and Sproesser Wynn, hornist, appeared on the Woman's Club Sunday series. The large item of the day was the Brahms horn trio, made available because of the residence here of one of the best horn players in the State. The remainder of the program was given over to solo playing by Miss Kilander, who possesses technical and musical attainments of a high order.

The Fort Worth Symphony Orchestra celebrated its first concert in the fine new municipal auditorium by turning in by far the best performance of its twelve years of playing. The conducting was by Brooks Morris, who has directed from the beginning. The main item of the program was the Franck symphony. The soloist was Phradie Wells, former soprano of the Metropolitan Opera Co., now of the faculty of Baylor University, Waco, whose musicianly singing and warm soprano voice won her the esteem of the audience. This was the second of the orchestra's concerts for the season. The first was given under the direction of Paul Whiteman, the two orchestras being combined. E. C. W.

SAN ANTONIO, TEX.—The Tuesday Musical Club (Mrs. Eli Hertzberg, president) presented Mary Hopple, contralto, as the second attraction in the series of musicales, of which Mrs. Malcolm Gordon is chairman and Mrs. Ed. M. Steves vice-chairman. Miss Hopple possesses a voice of richness, charm and warmth which was heard to excellent advantage in compositions by Bach, Brahms, Trunk, Strauss, Respighi, Donizetti, Poldowski, Aubert, Fourdrain, Kernochan, Rimsky-Korsakoff, Moussorgsky, Mednikoff, Grieg and Merwin. Several recalls and encores were necessary. Walter Dunham was at the piano and gave his customary fine support.

Friends of Music, Town Hall Lectures and Festivals Association (Elizabeth A. Devoe, sponsor) presented Richard Crooks, tenor, as the third attraction in the series. Numbers given were by Bach, Haydn, Beethoven, Stradella, Strauss, Bizet, Rachmaninoff, Ireland, La Forge and Herbert. Comment is hardly necessary on this well-known artist. His beautiful quality, exquisite *mezzo voce* and pianissimos, and artistic interpretations brought prolonged applause after each group. A number of encores were granted. Mr. La Forge's Beautiful Retreat was among these. Frank La Forge, at the piano, played all accompaniments from memory, and contributed two piano solos by Chopin and Guirad. He, also, was obliged to give an encore.

The Federal Symphony Orchestra, of the Federal Music Project (J. Rowllings Hamilton, superintendent) gave a splendid program, the second this season. The opening number was the Italian Symphony (Mendelssohn). This was followed by the Mozart concerto in D minor for piano and orchestra, with Hazel Whitley Petraitis as soloist. She played with fine clear-cut technic and rich, warm tone. Juan Macias conducted these two numbers with quiet authority. The second half of the program consisted of Three Dances from The Bartered Bride (Smetana); On the Trail from the Canyon Suite (Ferde Grofe); and Deep Purple (Peter de Rose), under the baton of Walter Dunham, guest conductor. The orchestra played with fine tonal balance and excellent precision under both conductors.

Walter Dunham sponsored the appearance of Fernando Germani, celebrated Italian organist. Numbers given were by Handel, Pasquini, Vivaldi, Bach, Bossi and Sowerby, all of which were played with beautiful registrations and noteworthy pedal work.

S. W.

VANCOUVER, B. C.—The Toronto Conservatory of Music Alumnae presented Reginald Stewart, Toronto pianist, in recital in the Hotel Vancouver ballroom. Playing with a fine emotional reserve and keen musical insight, he furnished a well-rounded program which included works by Bach, Chopin (sonata in B minor), Gluck, Brahms, Schumann, Debussy, Yorke Bowen and Godowsky.

A large audience braved the unfavorable weather to attend the fifth concert of the present series of the Vancouver Symphony Orchestra (Allard de Ridder, conductor) in the Strand Theatre. The soloists were Jean de Rimanoczy, violinist; and Freda Setter, cellist, who were heard in the Brahms double concerto. The orchestra played the Beethoven second symphony; Arnold Bax's Tintagel, Mozart's overture to the Seraglio, and the Polovetsian Dances from Borodin's opera Prince Igor.

Isa Kremer, Jewish interpreter of folk songs, made a welcome appearance in the ballroom of the Hotel Georgia, February 15. She gave two groups devoted to Jewish, Russian, French, Italian and English numbers, the program including piano numbers by Rachmaninoff, Chopin and Liszt, played by the accompanist of the evening, Ivan Basilevsky.

Michael Head, professor at the London Royal Academy of Music, gave an informal lecture-recital on Color and Atmosphere in Music, in the King Edward High School Auditorium on January 14. Selections, illustrative of the subject matter, were from the works of Bach, Bax, Debussy and Goossens and songs by Purcell and Head.

The University of British Columbia Musical Society presented an animated performance of the De Koven operetta, Robin Hood. Solo parts were taken by Willa Elliot, Kay Patterson and Callum Thompson.

February 10 was modern composer's day at the Woman's Musical Club. Composers represented on the program were Bartok, Poulenc, Griffes, Sibelius, Cyril Scott, Monasterio, Peter Warlock, Martin Shaw, Rowley, Respighi, Dorothy Howell and Richard Strauss. Soloists were Carrie Mahalek, soprano; Ola MacNutt, mezzo-soprano; Ira Swartz, pianist; and Douglas Stewart, violinist. The program for February 24 was devoted exclusively to music of the dance with Elsie Baker, danseuse; Barbara Custance, pianist; Kitty Laughlin, soprano; and an instrumental trio the performers.

Iussi Boccini, Italian pianist, was heard in recital in the ballroom of the Hotel Vancover, playing numbers composed by Scarlatti, Beethoven, Chopin, Castelnuovo-Tedesco, Respighi and Alfredo Casella.

A. A. F.

VICTORIA, B. C.—Yvonne de Bretigny, pianist, gave an interesting recital in the Empress Hotel on February 24. The program included the works of Bach-Zanto, Schumann, Brahms, Chopin, Strauss-Grunfeld and Debussy. The assisting artist was Peggy Moore, soprano.

The Victoria Grand Opera Association ambitiously ventured to present Tannhäuser February 19 and 20 at the Empire Theatre. The production was characterized by a spirit of utter sincerity and earnest endeavor, although the music was more than taxing to the majority of the principals, who were Dorothy Parsons (Elisabeth); Florence Gunn (Venus); Carl Horthy (Tannhäuser); Arthur Jackman (Wolfram); Philip Heal (the Landgrave); and Peggy Moore (the Shepherd). The conductor was Basil Horsfall and the Victoria Male Choir augmented the chorus.

Mary Ramsay, Scottish pianist, and Anders Timberg, Swedish tenor, who are touring Canada under the auspices of the National Council of Education, gave several recitals in the city recently. Several of the local High Schools were visited and in cosponsorship with the Musical Art Society the two artists delighted a large audience in the Empress ballroom.

The Musical Art Society sponsored a two-piano recital given by Gwendoline Harper and Edgar Holloway at the Empress Hotel.

The Schubert Club gave a program at the Shrine Auditorium in aid of the Sunshine Inn. The soloists were T. H. Johns, baritone; Helen Ockenden, pianist; and Phyllis Addison, danseuse; Grace Timp provided the accompaniments and Frederic King was the conductor for the evening. A. A. F.

Opera at Nice

NICE.—For various reasons there were doubts that Nice would have an opera season, but with Maurice Carré's assumption of the local lyric theatre, things finally got going. Assisted by guest artists, and seconded by his hard-working permanent troupe, M. Carré has thus far presented Faust, Werther, Lakmé, Mignon, Manon, Les Huguenots, William Tell, Rigoletto, Tosca, and the questionable resurrection of Messaline by Lara, which was created in 1899 at Monte-Carlo by Tamagno, Bouvet, and Myriam Heglon. The success of the work at Nice was lukewarm. Among the recitalists heard this season were Ninon Vallin, soprano, Rose Nivel, soprano, and Jacques Dupont, pianist.

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Opera Novelty in Los Angeles

Leoni's L'Oracolo Sung on Triple Bill by San Carlo Forces—Webster Aitken Soloist in Beethoven Concert by Philharmonic—Woman's Orchestra Appears

Los Angeles.—The San Carlo Opera Company concluded their season in the Auditorium with the performances on February 22, 23 and 24, of Rigoletto, Lohengrin, and a triple bill of L'Oracolo, Pagliacci and a ballet. The vocal performances of Bianca Saroya and Dimitri Onofrei in Lohengrin were outstanding, as they delivered singing that would have been a credit to the Metropolitan or any other first rank operatic troupe. Harold Kravitt made a benign King Henry; Mario Valle sang Frederick of Telramund with his customary aplomb; while Stefan Kozakevich acquitted himself satisfactorily as the Herald. Grace Angelau attempted the role of Ortrud without sufficient knowledge of the role or adequate voice wherewith to sing it.

Mostyn Thomas delivered a vocally good and dramatically fine performance of Rigoletto, and Lucille Meusel made a charming Gilda in both voice and acting, with Rolf Gerard convincing as the Duke. Harold Kravitt supplied a forceful characterization of Sparafucile. Charlotte Bruno, Natale Cervi, Philine Falco, Egidio Morelato and Francesco Curci completed the cast to the satisfaction of all concerned.

L'Oracolo Restored

Much interest centered in the presentation of Leoni's one-act opera, L'Oracolo, but its restoration did not prove it strong enough to warrant much repetition. The music was merely second-hand Puccini, with generally ungrateful vocal lines. There are moments of power in it, such as the prayer by Win-She and chorus, and bits of charm as well, such as San Lui's serenade to Ah-Joe, and their duet. But there is much incongruity as well, as the interpolation of a sentimental violin solo into a dramatic situation. Mario Valle had the principal role as Chin-Fen, the dope seller, and contrived an excellent interpretation. Stefan Kozakevich showed the best enunciation, delivering his lines as the merchant, Hu-Tsin, with clarity. Harold Kravitt gave a powerful characterization of the sage, Win-She, and Rolf Gerard was the romantic lover, San-Lui. Hizi Koyke as Ah-Joe had all too little opportunity to display her abilities. A 6-year-old trouper, David Aldrich, was the boy.

Aroldo Lindi and Mostyn Thomas divided honors in Pagliacci. Lindi carried the role of the broken-hearted clown with the aplomb of long experience. Thomas gave a splendid and robust version of the prologue and a magnificent interpretation of the character, with skill and finesse in facial expression and pantomime. Stefan Kozakevich made an unusually good Silvio; Leola Turner a fairly good Nedda; and Francesco Curci an adequate Beppo. The ballet, led by Lydia Arlova and Lucian Prideaux, had a solo opportunity in a repetition of Viennese Life, a story along the lines of Oukrainsky's Fête à Robinson.

Carlo Peroni conducted all the operas with his customary surety and skill. L'Oracolo, being new to the company, still required some acoustical balance, but Peroni's baton rescued it deftly from several impending difficulties. The staging by Luigi Raybaut was as well done as possible under the handicaps incidental to a traveling company.

Second Beethoven Concert

The second all-Beethoven concert in the cycle which Otto Klemperer is presenting with the Philharmonic Orchestra, brought an attentive and studious audience to the Auditorium on February 28. A feature of the occasion was the debut with the orchestra of a young Los Angeles pianist, Webster Aitken, as soloist in the second concerto (op. 19). He proved to be an artist of ability and exceptional talent, and though the concerto is not a particularly grateful work for the soloist, he made the most of it. His tone was well rounded, and of lovely timbre, resting on a sound technical foundation. It was a happy idea to play the three Leonore Overtures in succession (numerically, according to the authority of Josef Braunstein), thus affording an interesting basis for comparison. In conclusion Klemperer gave the fifth symphony. The orchestra responded to his baton with the utmost sensitivity, and with perfect tonal shading and balance.

Woman's Symphony Orchestra

The Woman's Symphony Orchestra offered its first concert of the season to a friendly audience in the Auditorium on February 26. It was an ambitious program, and the orchestra shows a certain improvement under the baton of William Ulrich. Selections were the prelude to Humperdinck's Haensel and Gretel; the elegy and waltz from Tschaikowsky's serenade for string orchestra; and the Goldmark Rustic Wedding Symphony. Ulrich conducted with careful and definite beat. The first chair performers and the majority of the string players were competent.

The young film actress, Anita Louise, was harp soloist, making a graceful and attractive stage picture. She displayed a serious approach to music; her tone was commendable, and she showed careful training, though she is not yet beyond the pupil state. But she has indubitable promise which deserves encouragement. She followed the conductor punctiliously in Rubinstein's sentimental Kammennoi-Ostrov.

Homer Grunn Works Heard

Homer Grunn, resident composer, played several of his compositions and a group of his songs were offered by Claire Payne, lyric soprano, in concert at the Ambassador Hotel February 28. He has won attention through his exposition of Indian themes and his sympathetic musical illustrations of Indian life, particularly appertaining to the natives of the Southwest. A piano transcription of the first part of his ballet, The Painted Desert, was typically Amerindian in its choreographic rhythms and plaintiveness of melodic lines, containing devotional and ceremonial concepts expressed, as customary, in dance form. An appropriate encore was Song of the Mesa. A group of his melodic piano compositions began with an artistically written Shadows, and a reflective Dreaming, ending with a capricious waltz, In Springtime. Claire Payne gave two pleasing ballads, Loneliness and On the Wings of the Morning, and an effective song, Smoke, to a Thoreau poem. The singer was also heard in three groups of standard concert songs, her American group being by Worth, Spross, MacFadyen and Rogers.

Mozart Requiem Sung

Mozart's Requiem Mass was presented by the choir of the First Congregational Church on February 28, under the assured leadership of John Smallman, and a highly satisfactory interpretation delighted a large audience. The choir followed their mentor's firm beat with precise attacks and excellent tonal balance. The soloists were Betty Boldrick, soprano, Kay Fessenden, contralto, Charles Fritz, tenor, and Frank Purcell, bass.

New Music Presented

A program devoted to progressive music in what is generally termed the ultra-modern vein, marked the initial appearance of the New Motive Group, founded by Willy Stahl, and including Hugo Davise and the writer, given in the Pacific Institute Concert Hall on February 28. Three extremely difficult string quartet works were admirably played by Davida Jackson, Jack Gootkin, Arthur Jensen and Baruch Klein. All the works were written for the occasion, and heard for the first time anywhere. Before the music, the writer gave a talk on the aims and objects of the group, and the tendencies displayed in modern music writing.

Three pieces by Willy Stahl made use of unorthodox tuning of all four instruments, thus bringing out different timbres, a maximum of sonority, and making possible the performance of sixths, fourths and seconds at tempos impossible under normal circumstances. The pieces were without specific titles, each logically developing an individual theme. A set of five Hollywood Sketches, also by Willy Stahl, combined hu-

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mor with clever and individual musical exposition. Lastly came a string quartet by Hugo Davise; a set of variations and fugue on a single theme, written on a concept of atonal counterpoint developed by the composer. All the works were polyphonic in writing, the Davise Quartet continuing the principles laid down by the ancient Netherlands school, though making use of modern resources.

NYIREGYHAZI PLAYS

Erwin Nyiregyhazi displayed his usual brilliant if somewhat erratic pianism in a concert at Trinity Auditorium on February 25. He shone particularly in his Liszt selections, which he invariably plays with true Magyar fire and spirit. Several numbers were interpreted by the American Operatic Quartet, consisting of Irmalee Campbell, Irene Cross, William Goss and Henry Cantor, with Margaret Reynolds as accompanist.

R. D. S.

Rambling Around

The Portland Symphony Orchestra (Willem van Hoogstraten, conductor) has returned from its annual interstate concert series playing eight symphony concerts in seven days. The ensemble visited Yakima, Spokane, Lewiston, Pullman, Moscow, LeGrande and The Dalles covering 1,000 miles in two large motor busses. A total of thirty-two concerts have been given this season under Mr. van Hoogstraten's direction, fourteen of which were in the regular season of Portland concerts; eight outside the city; three Standard Oil broadcasts; and the others with choral and ballet organizations. The final symphony concert took place on March 2 at the municipal auditorium, and on March 7 in the same hall the Portland Symphony Choral Society of 200 singers presented Handel's Judas Maccabaeus with soloists and full orchestra. Mrs. M. Donald Spencer is manager of the Portland Orchestra.

In addition to the symphony concerts, Mr. van Hoogstraten has a training orchestra of sixty players for the study of orchestral works which meets weekly, and an interpretation class for singers and players which also assembles weekly, both under the sponsorship of the Ellison-White Conservatory of Music.

* * *

The Ellison-White Conservatory of Portland, Oregon, is now in its twentieth year, having originally been organized by J. R. Ellison and C. H. White, partners for years in lyceum and chautauqua enterprises. In 1932 Ethel Miller Bradley became director of music and Elsie Kraus Bogardus the business manager, with the late Frances Striegel Burke also serving in an executive capacity.

Faculty members include Ethel Miller Bradley, teaching theory and composition and director of music in the Portland Lincoln High School; voice teachers, Alice Bogardus, George Lee Marks; piano, Lela Slater, J. Hutchison, Dorothy Gorbovitzky, Frances Mulkey, Dorothy Petersen; dramatic and speech art, Doris Smith, Elizabeth Woodbury; languages, Therese Sutter; dancing, Irene Isham, Hal Cheney; horn, Charles Dietz; children's orchestra, Wallace Graham; musical kindergarten, Frances Mulkey; guest artist, Dr. Willem van Hoogstraten, conductor of the Portland Symphony Orchestra, giving weekly classes in symphony orchestra training and interpretation classes for pianists, violinists and singers.

A summer school is announced from June 21 to July 31 for which nationally known teachers in piano, voice, violin, public school music, dramatic art, theory, choir, choral conducting and church music have been engaged.

* * *

Robert Grandin, dramatic tenor of Hollywood, a pupil of Mebane Beasley has been contracted by the Metro-Goldwyn-Mayer Studios for musical pictures. Mary Garden, talent scout for this studio, found Mr. Grandin.

* * *

Mebane Beasley, voice teacher of Hollywood, announces a series of four lecture-musicales to be held in his studio each week. The first took place March 5 with Marguerite Lamar Stearns speaking on Operatic Composers and Their Heroines. A Massenet lecture will be given with Felix Knight, Eloise Horton, Robert Grandin and Winfield Prentice, artist pupils of the Beasley studios, singing excerpts from Thais, Herodiade, Werther and Manon.

C. D. K.

MAURICE MATTESON

photographed with his dulcimer, an ancient instrument on which he accompanies himself in his Ballad-Bagging program of Southern mountain folk songs. Mr. Matteson is taking a group of travelers to Europe this summer under the auspices of the Sita Travel Bureau.

Chairmen for National Piano Playing Tournament Announced

General chairmen for several units of the fourth annual National Piano Playing Tournament, which began in Orange County, Cal., in February and ends in New York City in June, have been announced by Irl Allison, founder-president of the National Guild of Piano Teachers. In these annual tournaments students play before musicians of note and are rated for placing upon local, state or national honor roles. The chairmen for the various states are:

Texas: Mrs. J. A. Jahn, Dallas; Maggie Overstreet, Fort Worth; Tekla Staffel, San Antonio; E. Edwin Young, Abilene; Mrs. Conway Shaw, Galveston; Mrs. H. Grady England, Wichita Falls; Mrs. Carroll Tyrell Gilmore, Beaumont; Miriam Gordon Landrum, Austin; Mrs. Albert DeBerry, San Angelo; Josephine Huntley, Rio Grande Valley; Pearl Talbot Stephens, Brownwood; Mrs. Alvin C. Pierce, Waxahachie; Inez Waugh Lear, Corpus Christi; Mrs. F. G. Whitelock, Longview; Elizabeth Henderson, Waco.

Louisiana: LeRoy Carlson, Baton Rouge; Rowena Goss, Monroe; Mary Conway, New Orleans. Oklahoma: Dean Clarence Burg, Oklahoma City. Illinois: Maurice Rosenfeld, Chicago. Kansas: Otto Fisher, Wichita. Ohio: Estelle Ruth, Cleveland. Colorado: Ruth Eastman, Pueblo. California: Abby DeAvirett, Los Angeles; Paul Clark Stauffer, San Diego; Louis Dane, Orange County; Donald Phillips, Riverside; Vivian Hubble Harrison, Pomona; Effie Campbell Fleisher, Bakersfield; Miriam Fox Withrow, Fresno; Muriel Fisk, Santa Maria; Edna Corneil Ford, Oakland; Edith A. Lutz, Santa Rosa. South Dakota: E. A. Godfrey, Sioux Falls. Tennessee: Mary Hickman, Chattanooga. Oregon: Mae Ross Walker, Portland. Arkansas: Henry Sanderson, Little Rock. Montana: Nellie Johns Norman, Kalispell. Pennsylvania: Dr. Le Roy Campbell, Warren; Edward Ellsworth Hipsher, Philadelphia. Missachusetts: Mary G. Reed, Boston; Jane R. Colpitt, Boston. South Carolina: Estelle Blocken, Greenwood. District of Columbia: LaSalle Spier, Washington. Mr. Allison will be general chairman in New York City.

Prominent members of the board of directors for the 1937 tournament include: Edwin Hughes, Richard McClanahan, Hans Barth, John Mokrejs, Carl Roeder, Gustave Becker, Helen Norfleet, Charles Haubiel and Clarence Adler, all of New York City; Henry E. Meyer, Georgetown, Tex.; Robert Markham, Waco, Tex.; Ruth Burr, Houston, Tex.; Roxy Grove, Waco, Tex.; Virgean Estes and Katherine Bailey, Fort Worth, Tex.; Carl Wiesemann and Maud Rucker, Dallas, Tex.; Olga Steeb and Homer Grunn, Los Angeles; Elizabeth Simpson, San Francisco.

Austin Songs Featured

Songs by Grace Leadenham Austin were featured by Edouard Grobe, tenor, at a MacDowell Club, composers' concert, New York, on February 14. With Enrico Barraja at the piano, he sang The Little White Cottage, Tears, Revelation, and I Would Give You Reddest Roses.

Artistic Visitors Win Bucharest

Local Philharmonic Orchestra Gives Wagner Program

BUCHAREST.—Pablo Casals made his first appearance here since 1929, and appeared in our large Aro Hall, where the capacity audience applauded him generously. He is a real aesthetician, intransigent in his art and with tone and technic of rare finish and expressiveness.

Two recitals and a concert with orchestra (directed by Georgescu) given by Arthur Rubinstein provoked the interest they merited, for Rubinstein is an utterly intelligent, sure, and straightforward virtuoso. He finds the culminating expression of his art in Spanish music, proven adequately in his playing of Navarra by Albeniz, and a number of pieces by de Falla.

Chaliapin, who had not been heard here since 1928, gave a concert in Vox Hall. He sang Russian folk and popular melodies, the Calumnia song (Barber of Seville) and Leporello aria (from Don Juan).

The Philharmonic Orchestra was directed by Franz von Hoesslin in an all-Wagner program, presented with excellent balance and true comprehension.

Soloists who scored with the orchestra were Zino Francescatti, a polished violinist, and Claudio Arrau, pianist, the latter in a brilliant reading of the Schumann concerto.

ROMEO ALEXANDRESCU.

Elinor Remick Warren and Blythe Taylor Burns Appear

Elinor Remick Warren, composer-pianist of Los Angeles, appeared with Blythe Burns, soprano, at the Ebell Club on February 17. Mrs. Burns sang compositions of Miss Warren, among them a new one just published entitled In a Low Rocking Chair. On February 18 the pianist played for Marion Clare, soprano, on Bing Crosby's radio program. On February 19 a recital of Miss Warren's compositions was presented at Occidental College by the Occidental Women's Glee Club. On the program were solos and choral works and the cantata, The Harp Weaver, with Alan Watson, baritone, and Lois Bergstrom, harpist, soloists, and Miss Warren at the piano. On March 10 Miss Warren was piano soloist for the MacDowell concert sponsored in Los Angeles by the Sigma Alpha Iota national music fraternity, of which she is an honorary member.

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CAIRO.—In compensation for the absence of any foreign pianist on the concert platforms of Egypt last year, not less than four have already appeared this season, and it was thus possible for Egypt's concert-goers to experience seven keyboard recitals.

Uninsky gave brilliant readings of pieces by Prokofieff, Albeniz, Dohnanyi, Liszt, and (an unimportant) Nocturne et Presto, by Poulenc. Owing to his youth, it does not mean too much that Uninsky's Scarlatti and Beethoven were less satisfying. Borovsky was especially good in Mozart's B flat major variations and Beethoven's thirty-two variations, both works done with authority and charm.

Egyptian-born, young R. H. Maggiar showed talent and culture, especially in Chopin, Schumann (Etudes Symphoniques) and Liszt (Dante Fantasy). He was warmly applauded. Arthur Rubinstein, strongly popular here, disclosed his eminence again, and won an ovation especially in Stravinsky's Petrouchka Suite.

CHAMBER MUSIC

Acclaim went also to four chamber music concerts given by the Hauser Quartet formerly known as Jerusalem Quartet. (Emil Hauser, Wolfgang Schocken, Heinrich Jacoby, Thelma Yellin). For the first time in Egypt, twelve great classical chamber music works could be heard in one season, and performed with fidelity and skill—quartets by Beethoven, Haydn, Schubert, Mozart, and Brahms. In Mozart's G minor piano quartet and Dvorak's piano quintet, the writer had the privilege and joy of officiating at the keyboard.

CHOIR ORGANIZED

Dora Willner has founded a carefully selected chamber choir, with results excellent and well received at a broadcast concert, the program including Laudante Dominum, (Dora Willner, soprano solo) Ave Verum by Mozart, and parts of the German Requiem by Brahms.

The Gramophone Club, which has done so much towards increasing interest in music in Egypt, is carrying on successfully under the able Mr. Pengelley.

GERHARD WILLNER.

Lois Bannerman's Bookings

Lois Bannerman, harpist, was a guest artist for the Woman's Club of Bellrose, L. I., on February 9; 17, she gave a recital with Virginia and Mary Drane, duo-violinists, at Houghton College and another the following day for the Century Club, Amsterdam, N. Y.; 23, Miss Bannerman was a soloist at the President's Day meeting of the Far Rockaway Woman's Club. On March 13, she is to appear at the Faculty Club, Columbia University, and on March 28, Easter Sunday, play two services at St. John's Church, Lathingtown, L. I.; April 7, give a recital for the woman's club of Tenafly, N. J.; May 12, she plays at Town Hall, New York.

Concerts by Central Florida Symphony Orchestra

WINTER PARK, Fla.—The third program of the season by the Symphony Orchestra of Central Florida (Alexander Bloch, conductor) was held on February 23 in the High School Auditorium. The orchestra, in good form, followed Mr. Bloch's musicianly behests in Elgar's Serenade for string orchestra and the Beethoven Pastoral Symphony. The Bach concerto in D minor for two violins featured as soloists Broadus Erle and Claudell McCrary, who scored for a fine performance. The preceding concert had presented Carl Bowen, oboe player, as soloist, in a concerto grosso of Handel for this instrument and strings. Orchestral numbers were the overture to Weber's Der Freischütz, the Haydn symphony in G major, and Wagner's Siegfried Idyll. W. K.

Fiedler and Boston Sinfonietta in Southborough

SOUTHBOROUGH, MASS.—Arthur Fiedler and his Boston Sinfonietta appeared here at St. Mark's School, on a recent date. Among other compositions, the concert included the first symphony of Beethoven and the Divertissement of Ibert. The concert, which took place in the new gymnasium, was thoroughly enjoyed by the audience. L. G.

HELEN McGRAW,
pianist, included among her season's engagements a recital in Washington, D. C., at the Willard Hotel. Her program for the occasion presented music of Bach, Mozart, Brahms, Beethoven, Debussy, Strauss-Gieseking, Stravinsky and Scriabin. Miss McGraw made a concert tour of the south, and was heard recently in Town Hall, New York.

Radio Highlights
Dialed by M. L. S.

The coming of balmy days inspires an outburst—a little thing of our own—which hasn't much to do with radio, but does mention singing, so here goes:

SPRING COMES TO BROOKLYN

De time o' de singin' o' boids is come,
And de verse o' de toitle is hoid in de land.

This reminds us of our school days, when one of the pupils, who never would bother to learn to read but was, nevertheless, a tireless guesser,offered this version:

"The time of the singing of birds is come,
And the voice of the turtle is hard to hear."

But enough of turtles and birds, and back to the microphone. Last Sunday an early evening feature over WQXR presented one of Musical Courier's family group—Horace Johnson. Alice Tully, soprano, accompanied by Paul A. Pisk at the piano, sang ten numbers from the prolific Johnson song output. Of these, our favorites were The Three Cherry Trees, When Pierrot Sings and The Iris Meadow. Miss Tully sang these skilfully tinted tonal miniatures with delicacy and insight. Dr. Pisk displayed his fine keyboard gift in the piano parts, and was the able protagonist of a piano arrangement of Mr. Johnson's orchestral suite Streets of Florence, several deftly executed sketches of old-world thoroughfares in the Italian city. The composer made brief explanatory comments.

Hail, Columbia was the motto of the Radio City Music Hall Hour (WJZ), when Dr. Howard Hanson guest-conducted the orchestra in an all-American list, including his own Suite from Merry Mount.

Myra Hess was the bright particular star of the Ford Hour (WABC), with the Ford Symphony Orchestra and Chorus under Victor Kolar. The renowned pianist gladdened our ears with noble interpretations of solos by Bach and Chopin, and, with the orchestra, part of the Grieg concerto in A minor.

General Motors, on its WEAF interval, had the familiar symphony orchestra under Erno Rapee, and, as a surprise package for the radio audience, the European tenor, Joseph Schmidt, now in this country for a brief visit. The announcer gave him quite a build-up, inferring that as a singer, Mr. Schmidt knew his schtuff. In his initial appearance, the tenor seemed nervous, but on returning to the microphone for the second half, he showed to better advantage a voice of bright, lyric quality.

Sylvia Smith in Orange, N. J., Piano Recital

ORANGE, N. J.—Sylvia Smith, pianist, pupil of Mary H. Emerson of New York, gave a program at the Woman's Club of Orange on February 21. Her playing of Bach and Beethoven showed brilliancy and power, and her facility for interpretation. Miss Smith was equally at home with modern composers on her program. She also was a fine interpreter of a Chopin group.

G. F. B.

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STUDIO NOTES

EDGAR SCHOFIELD

Arthur Bailey will be the tenor soloist in a special service of the Holy City at Plymouth Church, Brooklyn, on March 21. Cecilia Jacobsen, soprano, is to be soloist in The Creation, April 3 and 4, with the Ernest Williams Orchestra, Brooklyn. Helen Wendorff, soprano, was chosen as soloist for the South Reform Church, Brooklyn. Her contract started the first service in February. John Deacon, tenor, is now active as a concert artist in Canada. February 3, he was heard in a recital at Napanee, Ont. Virginia Marvin, soprano, has been heard in concerts in Southern California this past season. Her most recent engagement was for a program before the Santa Monica Bay Women's Club on February 16. All are pupils of Edgar Schofield of New York.

MAUDE DOUGLAS TWEEDY

Pupils active in church and temple from the studio of Maude Douglas Tweedy are Dorothy Baker, soprano, St. Bartholomew's, N. Y.; Ruth Klug, contralto, St. Mary's Episcopal, Brooklyn, N. Y.; Marjorie Harris, soprano, St. James Presbyterian, N. Y.; Florence Bahnsen, soprano, Epiphany Lutheran, Hempstead, L. I.; Ruth Hunting, soprano, Patchogue (L. I.) Congregational; Sally Cervini, soprano, Our Lady of Lourdes, Corona, L. I.; Raymond Otto, baritone, Grace Episcopal, N. Y.; Howard Tompkins, tenor, Grace, N. Y.; John Morelli, tenor, St. Mary's, Elizabeth, N. J.; Alfred Hopkins, tenor, Fifth Avenue Presbyterian, N. Y.; Jeanne Palmer, soprano, Rodolphe Sholem, N. Y.; Esther Jacobson, soloist, Israel, Astoria, L. I.

American Academy of Dramatic Arts Matinees

The fifth matinee by senior students of the American Academy of Dramatic Arts, on February 5, at the Empire Theatre, New York, had an excellent presentation of Dane's A Bill of Divorcement. Marian Kate (of Minneapolis, Minn.) played Sydney Fairfield with marked ability. There also appeared Carol Moore, Christine Formby, Louise Syminton, Clyde Robinson, William Tracy and Arthur Sutherland. Spring Dance (Barry) gave an opportunity to seven young women and six young men to romp through scenes at a girls' college. Participants in this were Misses Carr, Hatrick, Clements, Kimmel, Stone, Anderton, Stuart and Messrs. Paul, Daly, Donohue, Haggerty, Brennan and Hollowell.

The February 12 matinee presented an act from Another Language (Franken), with Mary Wolfe (of Garden City, L. I.) expertly playing the Grandmother, and Kate Ivins (of Washington, D. C.) splendid as Stella; Jean Barrere (New York) also acted well and Vincent Donohue (Portland, Me.) offered an interesting conception. Others of the cast were James Hollowell, Ginger Clements, Jack Daly, Mildred Cox, Arthur Sutherland, Alice Nevin and Wade Wybrants. The Silver Cord (Howard) brought Helen Pratt (Denver, Col.), Barbara Townsend (Piedmont, Cal.), and Louise Dowdney (New York) who were roundly applauded. Miss Pratt was outstanding in a difficult role, and Miss Townsend, with William Bock (Kansas City), gave excellent performances. Gilbert Haggerty and Mary Rolfe completed the capable cast.

The seventh matinee performance of senior students of the American Academy of Dramatic Arts at the Empire Theatre, New York, began with Act I of Broken Dishes, in which Marion Sweet (Glenbrook, Conn.) and Richard Brennan (Carbondale, Pa.), excelled; Helen Stone, Maxine Stuart, Sarah Kimmel, James Hollowell and William Bock completed the cast. The Sacred Flame (Maugham) gave opportunity to Katherine Pemberton (Seattle, Wash.) and Monte Meacham (Maryville, Mo.), to play interesting parts. Edward Kreiling, Beatrice Wolfe, Martha Gaylord, Lyle Bettger, Elaine Carr and Delano Finch were the remaining actors.

The eighth matinee brought Act I of The Lake, eight participants being remarkably evenly cast as to ability and powers; these were Louise Symington, Wade Wybrants, Barbara Paige, William Bock, Polly Murray, Betty Graham, Arthur Sutherland and Richard Manning. In the comedy, Hay Fever (Coward), there was hilarious cooperation, worthy of professionals. Carmen Jones (Baltimore), and Mildred Cox (New York) shone in this. The remaining actors were William Tracy, Sarah Kimmel, Janet Gilgen, Joseph Hurst, Barbara Correll, Walter Kastor and Louise Dowdney.

Delightful was the presentation of The Animal Kingdom, comedy by Barry, at the February 26 matinee given by students of the American Academy of Dramatic Arts, in the Empire Theatre. Nine actors collaborated in the play, two particularly distinguishing themselves; these were Charles Paul (Chicago, Ill.) as The Master, and Joseph Hurst (Milwaukee, Wis.) as The Butler. Leaders of the women actors were Elizabeth Eustis and Genevieve Phillips, the remainder of the cast being Henry Lascoe, Monte Meacham, Richard Brennan, Martha Gaylord and Helen Leftwich.

The January 29 matinee of the American Academy of Dramatic Arts, at the Empire Theatre, New York, brought performances of The Second Man (Behrman) and Dangerous Corner (Priestley.) In the former Richard Manning (of Pittsburgh, Pa.,) had clever lines which he delivered well, and Katharine Sewall (of Brooklyn, N. Y.,) played Monica characteristically. Others in the cast were Katherine Pemberton and Walter Kastor. Dangerous Corner gave Polly Murray (of Detroit, Mich.,) opportunity to deliver delicate lines with restraint. Louise Syminton was attractive as Freda; Doris Leighton, expressive as Betty; Hugh Farley succeeded as Gordon. Others engaged in the play were Janet Gilgen, Clyde Robinson and Wade Wybrants. F. W. R.

NORMAN ROLAND,
baritone, sang four performances in three days: Rigoletto at the New York Hippodrome on March 5; Tosca at the same place the following day; and two roles in La Boheme in Newark, N. J., on March 7.

Louise Arnoux in Recitals

Louise Arnoux, singer, diseuse and musical lecturer, is in the midst of another season of recitals which stress folk music and classic songs of France, and the origin and historical background of her material. Mlle. Arnoux has made careful study of this music and of the arts allied to music in these periods, as well as the costumes of the times. She classifies her programs under three heads—those of European Folk Music; Troubadours and Trouveres; and The Chansonniers, this embracing songs of the fifteenth to the eighteenth centuries, Ronsard: His Odes and Chansons, and Light Chansonniers of the Nineteenth Century.

Some of Mlle. Arnoux's recent appearances have been in Greenwich, Conn., and Irvington-on-Hudson, N. Y., with the Friends of Old Instruments, under the auspices of the American Chamber Music Society; in New York City, February 7, with the Friends of Old Instruments, presented by the American People's School; 25, another New York engagement. She ends her spring engagements on April 20 at Bennington College, Bennington, Vt. Next fall Mlle. Arnoux is booked for a transcontinental tour.

Haubiel Works in Phi Mu Alpha Concert

Compositions by Charles Haubiel were presented in the American Music Program of Beta Gamma Chapter of Phi Mu Alpha Sinfonia on February 17. Mr. Haubiel played his piano solo Dawn Mists; Charles Glazer, baritone, sang Sea Songs, Sea Gulls, Fog and Sea Wind, with the composer at the piano; the two-piano piece Vox Cathedralis was played by Helen Norfleet and the composer. On March 9 Mr. Haubiel is to give a composition recital of songs and recent piano compositions for the Harmony Guild of New York.

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Eastman School of Music

ROCHESTER, N. Y.—The Eastman School of Music summer session will open on June 28 and close on July 31. As usual this session will be contemporaneous with that of the College of Arts and Science and the two schools of the University offer opportunity for summer study.

Sixty members of the Eastman School faculty will teach in the summer session, offering all branches of applied music as in the sessions of the school year proper.

Two guest instructors are included on the summer faculty, both returning from previous service therein. They are Gerard Hekking, cellist from the faculty of the Paris Conservatory, and Frederick H. Haywood, who for years has conducted classes in voice class teaching in this session.

A department inaugurated last summer by Lottie Ellsworth Coit is creative music for children of pre-school age. Mrs. Coit offers a class for training of teachers in this type of work and also conducts summer classes of children.

Lawrence Conservatory of Music

APPLETON, WIS.—Myra Hess presented the fourth and final concert of the Community Artist Series sponsored by Lawrence College at Memorial Chapel, on March 3.

The home concert of the Lawrence A Capella Choir, (Dr. Carl J. Waterman, conductor) was presented before an enthusiastic audience at Lawrence Chapel on February 17. The choir, which has recently returned from a midwinter tour, sang concerts at the Pabst Theatre in Milwaukee, the Goodman Theatre in Chicago and at the University of Chicago Chapel. Ernst Wolff, German baritone, was guest artist for the performance. Mr. Wolff presented a lecture recital the following day for Lawrence students on Schubert's Die Schoene Muellerin.

The first concert of the Lawrence Symphony Orchestra for the current season was given February 25, at Lawrence Chapel. Dr. Fullinwider had chosen Mozart's symphony No. 39 for the program feature. Other numbers included Mendelssohn's Fingal's Cave Overture; two Bach compositions, the pastorale in C minor and By the waters of Babylon, and selections by Delibes, Guion and Powell.

MILDRED BROWNE
accompanied George Rasely at the Century Club, Hotel Commodore, New York, on February 26; played for Reed Kennedy at the Brooklyn Edison Glee Club on March 10 and last month appeared with Clyde Keutzer, tenor, at the Bayside (L. I.) Morning Musicale.

Gertrude Claver, instructor in piano, presented a convocation program for Lawrence students February 17. Her selections included compositions by Friml, Mendelssohn, Goossens and Debussy.

Curtis Institute of Music

PHILADELPHIA.—The radio program of February 10, in the weekly series of the Curtis Institute of Music over the Columbia network, brought to the microphone Sol Kaplan, pianist, Oskar Shumsky, violinist, and Ethel Evans, accompanist. Students in woodwind ensemble of Marcel Tabuteau were heard in the February 17 broadcast; 24, Sidney Finkelstein, pianist, Julius Schulman, violinist, and Vladimir Sokoloff, accompanist.

David Mannes Music School

Faculty recitals for March at the David Mannes Music School, New York, were begun on March 8 by Edgar Williams, violinist, Warren Case, pianist, and James Sorber, baritone, Mr. Williams and Mr. Case give a second recital on March 22. Robert Lawrence discussed Strauss' Elektra on March 10 at the school as one of the series, Exploration of Musical Literature, given by the Layman's Music Courses, Inc. Peter J. Wilhousky will lead the Mannes Singers in a special Easter program presented by David Mannes at the free concert at the Metropolitan Museum of Art on March 13. Mr. Wilhousky began his musical career as a boy soloist in the Russian Cathedral Choir in New York when he was seven years old.

Peabody Conservatory of Music

BALTIMORE.—The scholarship recitals at the Peabody Conservatory of Music, were begun on March 9 by Virginia Sellars, soprano, pupil of Frank Bibb. On March 12, Scott Watson, pianist pupil of Austin Conradi, gave the second recital of the series. These recitals are offered to meet the requirements of the scholarships that the pupil give a concert at the completion of the award. These scholarships are bestowed by the faculty on the basis of merit and carry with them three years' free tuition in the major branch and such subsidiary branches as the director deems necessary.

Community School of Music

PROVIDENCE, R. I.—The Community School of Music (Avis Bliven Charbonnel, director) was organized by Mme. Charbonnel in 1932 under the name of the Federal Hill House School of Music. Last year the school moved to an eighteenth century house on Thomas Street and the name was changed this year. Branches have been established in Peace Dale, Barrington and Lakewood. The school has two purposes—first, to give an opportunity to those who wish to study music but are unable to pay the customary regular fee, and second, to develop and encourage music in the community at large. Besides Mme. Charbonnel, the faculty holds Beatrice Ward, assistant director, and twenty-two professional musicians. Applied and theory subjects are taught, and there are numerous activities, such as choruses, piano ensemble, Eurhythmics, current events, dramatics and others.

L. J. G.

Cornish School

SEATTLE, WASH.—The Cornish Theatre re-opened for showings on February 26 and 27 with Maxim Gorki's The Lower Depths. All members of the cast are students in the theatre department of the Cornish School. Anita Willets-Burnham gave a travel talk, Round the World on a Penny, at the Cornish Theatre on March 5.

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Leon Barzin, musical director of the National Orchestral Association, returned to New York and to his post with this orchestra on January 27 after six weeks as guest conductor of the Minneapolis Symphony Orchestra. In the meantime, the association has had three guest conductors: Fritz Mahler, Lamar Stringfield and Milton Katims.

Mr. Mahler, nephew of Gustav Mahler, has appeared as conductor of the Hippodrome Opera in New York and as guest conductor on the Columbia Broadcasting System. He has led the training orchestra of the association in a study of seven outstanding orchestral works in the classic repertoire.

Mr. Stringfield, composer and director of the North Carolina Symphony Orchestra, has taken them through nine compositions by the American composers, Eugene Bonner, Albert Stoessel, Robert Russell Bennett, William Grant Still, Horace Johnson, Mortimer Wilson and John Powell, ending with Mr. Stringfield's own Legend of John Henry.

Mr. Katims is the first graduate conductor of the National Orchestral Association's class of conducting, and is a member of the staff of WOR. Mr. Katims rehearsed the music comprising the program for February 22.

Garrotto's Operatic Schedule

Annunciata Garrotto took the title part in Traviata in Syracuse, N. Y., on February 26, and on February 28 was Nedda in Pagliacci with the Chicago City Opera in Chicago. On March 6, she sang there in Madame Butterfly. Syracuse has re-engaged Miss Garrotto for a performance of Butterfly, and plans are being made for a presentation of Boheme in Utica and a week of opera in Buffalo, N. Y. On March 17, Miss Garrotto once more sings Butterfly in Philadelphia, and the same part in New Haven, April 17; April 11, she sings in Faust in Springfield, Mass. The soprano has other bookings at the New York Hippodrome and with the Chicago City Opera.

Lawrence Power's Bookings

Syracuse, N. Y., heard Lawrence Power singing Alfredo in a performance of Traviata; March 8, Mr. Power took the part of Pinkerton in Madam Butterfly in Chicago with the Chicago City Opera. He also sings in Butterfly in a re-engagement in Syracuse, at Philadelphia, March 17; at New Haven, April 17 and as Faust in Springfield, April 11. Mr. Power appears frequently at the Hippodrome in New York and with the Chicago City Opera.

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